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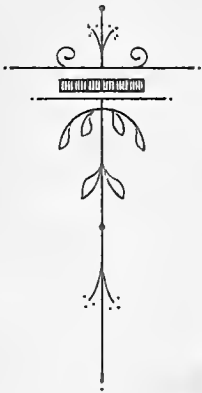
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GIPSY LOVE



MUSIC BY
FRANZ LEHAR.

25150

CHAPPELL

MADE IN ENGLAND

GIPSY LOVE.

A Musical Play

IN THREE ACTS.

BOOK BY

A. M. WILLNER and ROBERT BODANZKY.

ENGLISH LIBRETTO BY

BASIL HOOD

LYRICS BY

ADRIAN ROSS

MUSIC BY

FRANZ LEHAR.

| | | | |
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| Vocal Score (Complete) | - | Pri | PRICE |
| | | | \$10.00 |

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LONDON, N.W.10

DALY'S THEATRE.

Produced by Mr. GEORGE EDWARDES.

GIPSY LOVE

Dramatis Personæ.

| | |
|---|-----------------------|
| JOZSI (<i>A Gipsy Musician</i>) | MR. ROBERT MICHAELIS |
| ANDOR (<i>An Innkeeper</i>) | MR. HARRY DEARTH |
| JONEL (<i>Betrothed to Ilona</i>) | MR. WEBSTER MILLAR |
| KAJETAN (<i>A Shy Young Man</i>) | MR. LAURI DE FRECE |
| DIMITREANU (<i>Kajetan's Father</i>) | MR. FRED KAYE |
| RUDOLPH) | { MR. CHARLES COLEMAN |
| ROLLO - (<i>Attendants to Lady Babby</i>) | { MR. FRANK PERFITT |
| RICHARD) | { MR. NICHOLAS HANNEN |
| AND | |
| DRAGOTIN (<i>A Roumanian Noble</i>) | MR. W. H. BERRY |
| AND | |
| ILONA (<i>Dragotin's Daughter</i>) | MISS SÁRI PETRÁSS |
| JULESA (<i>Ilona's Nurse</i>) | MISS ROSINA FILIPPI |
| JOLAN (<i>Dragotin's Niece</i>) | MISS MABEL RUSSELL |
| ZORIKA (<i>A Gipsy Girl</i>) | MISS MADELINE SEYMOUR |
| MARISCHKA (<i>Andor's Daughter</i>) | MISS KATE WELCH |
| AND | |
| LADY BABBY (<i>An English Lady</i>) | MISS GERTIE MILLAR |

Roumanian and Hungarian Guests, Gipsies, Musicians, Officers, &c.

Special Dances by MISS DORMA LEIGH and OY-RA.

All numbers, Dances, and Chorus Effects have been arranged by MR. EDWARD ROYCE.

Synopsis of Scenery.

| | |
|---|------------------|
| ACT I.—Grounds of Dragotin's House | (E. H. RYAN). |
| ACT II.—Interior of Andor's Wine Shop. | (E. H. RYAN). |
| ACT III.—Summer Hall of Dragotin's House. | (JOSEPH HARKER). |

Musical Director, HERR FRANZ ZIEGLER.

Stage Manager, MR. EDWARD ROYCE.

GIPSY LOVE.

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GIPSY LOVE.

Overture.

Words by
ADRIAN ROSS.

Music by
FRANZ LEHAR

Maestoso.

Piano.

Allegro non troppo.

8

First system of musical notation, measures 1-6. Treble and bass staves with various notes and rests.

8

Second system of musical notation, measures 7-12. Treble and bass staves with various notes and rests.

Third system of musical notation, measures 13-18. Treble and bass staves with various notes and rests.

Allegretto.

Fourth system of musical notation, measures 19-24. Treble and bass staves with various notes and rests.

Fifth system of musical notation, measures 25-30. Treble and bass staves with various notes and rests.

Sixth system of musical notation, measures 31-36. Treble and bass staves with various notes and rests.

Moderato.

The first system of the 'Moderato.' section features a piano introduction with a treble clef and a 3/4 time signature. The right hand plays a series of chords and eighth notes, while the left hand provides a bass line with chords and eighth notes. Dynamics include piano (*p*) and fortissimo (*ff*). A sixteenth-note triplet is marked with a '6' and a slur.

The second system continues the 'Moderato.' section. The right hand features a sixteenth-note triplet marked with a '6' and a slur. The left hand has a bass line with chords and eighth notes. Dynamics include piano (*p*).

Valse moderato.

The first system of the 'Valse moderato.' section is marked 'animato' and features a treble clef and a 3/4 time signature. The right hand plays a melody with eighth notes, while the left hand provides a bass line with chords and eighth notes. Dynamics include fortissimo (*ff*) and piano (*p*). A 'rit.' (ritardando) marking is present.

The second system of the 'Valse moderato.' section continues the melody and bass line. Dynamics include mezzo-forte (*mf*).

The third system of the 'Valse moderato.' section continues the melody and bass line. Dynamics include mezzo-forte (*mf*).

The fourth system of the 'Valse moderato.' section concludes the piece. Dynamics include mezzo-forte (*mf*). The piece ends with a final chord in the right hand.

Allegro.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 2/4 time signature. It begins with a quarter rest followed by a quarter note G4, then a quarter note A4, and continues with a series of eighth and sixteenth notes. The lower staff is in bass clef and features a series of chords, primarily triads and dyads, with some slurs and ties.

The second system continues the piece. The upper staff has more active melodic lines with slurs and accents. The lower staff has a dynamic marking of *mf* (mezzo-forte) and continues with chordal accompaniment.

The third system shows a change in texture. The upper staff has a more rhythmic pattern of eighth notes. The lower staff features a *rit.* (ritardando) marking and long, sustained chords.

Tempo di Marcia.

The fourth system marks the beginning of the 'Tempo di Marcia' section. It features a prominent melodic line in the upper staff with a dynamic marking of *mf*. The lower staff continues with a steady accompaniment.

The fifth system continues the march tempo. The upper staff has a melodic line with slurs and accents. The lower staff provides a consistent harmonic support.

The sixth system concludes the page. The upper staff has a melodic line with a final flourish. The lower staff ends with a series of chords.

L'istesso tempo.

First system of musical notation, featuring a treble and bass clef with a grand staff. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. It includes various rhythmic patterns and dynamic markings such as *f* and *V*.

Second system of musical notation, continuing the piece with similar rhythmic and melodic motifs. It includes dynamic markings like *f* and *V*.

Allegro.

Third system of musical notation, marked *Allegro*. It features a more active melody in the treble and a bass line with repeated eighth-note patterns. Dynamic markings include *f*.

Fourth system of musical notation, showing a melodic line in the treble and a bass line with repeated eighth notes. It includes dynamic markings *f* and *rit.*, and a key signature change to two flats (Bb, Eb) and a 4/4 time signature.

Valse moderato.

Fifth system of musical notation, marked *Valse moderato*. It is in a key with two flats (Bb, Eb) and a 3/4 time signature. The music features a waltz-like melody and accompaniment. Dynamic markings include *mf* and *f*.

Sixth system of musical notation, continuing the waltz. It includes dynamic markings like *f* and concludes with a key signature change to three flats (Bb, Eb, Ab) and a 3/4 time signature.

molto animato

mf *Presto.* *f*

Allegro moderato. *p* *f cresc.*

Valse moderato. *p* *Red.* ** Red.*

** Red.* ** Red.* ** Red.*

First system of musical notation. The piano part features chords in the right hand and a melodic line in the left hand. The bass part features a continuous melodic line. The key signature is B-flat major. The system includes three asterisks and the tempo marking *And.*.

Second system of musical notation. The piano part features chords in the right hand and a melodic line in the left hand. The bass part features a continuous melodic line. The system includes dynamic markings *mf* and *p*, and three asterisks.

Third system of musical notation. The piano part features chords in the right hand and a melodic line in the left hand. The bass part features a continuous melodic line. The system includes dynamic markings *mf* and *pp*, and four asterisks.

Fourth system of musical notation. The piano part features chords in the right hand and a melodic line in the left hand. The bass part features a continuous melodic line. The system starts with the tempo marking *Allegro.* and includes the dynamic marking *mf*.

Fifth system of musical notation. The piano part features chords in the right hand and a melodic line in the left hand. The bass part features a continuous melodic line. The system starts with the tempo marking *Presto.* and includes the dynamic marking *p*.

Sixth system of musical notation. The piano part features chords in the right hand and a melodic line in the left hand. The bass part features a continuous melodic line.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, accented with > and slurs. The left hand provides a rhythmic accompaniment with eighth notes. A dynamic marking of *p* (piano) is present in the right hand.

Second system of the piano score, continuing the melodic and accompanimental lines from the first system.

Third system of the piano score, showing further development of the musical themes.

Fourth system of the piano score. The right hand has a more active melodic line with slurs and accents. The left hand features a steady accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in the left hand.

Fifth system of the piano score. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. Dynamic markings of *p* and *f* are present in the right hand.

Sixth system of the piano score. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. Dynamic markings of *fz* and *cresc.* are present in the left hand.

First system of a piano score. It consists of a grand staff with a treble and bass clef. The music is in a minor key. Dynamics include *f*, *fz*, *molto cresc.*, and *fz*. There are accents and slurs. A first ending bracket with a double bar line and a repeat sign is at the end of the system.

Second system of a piano score. It consists of a grand staff with a treble and bass clef. The music is in a minor key. Dynamics include *fz*, *ff*, and *ff*. The tempo marking *Più animato.* is present. There are accents and slurs. A first ending bracket with a double bar line and a repeat sign is at the end of the system.

Third system of a piano score. It consists of a grand staff with a treble and bass clef. The music is in a minor key. Dynamics include *ff*. There are accents and slurs.

Fourth system of a piano score. It consists of a grand staff with a treble and bass clef. The music is in a minor key. Dynamics include *ff*. There are accents and slurs.

Fifth system of a piano score. It consists of a grand staff with a treble and bass clef. The music is in a minor key. Dynamics include *ff*. There are accents and slurs.

Sixth system of a piano score. It consists of a grand staff with a treble and bass clef. The music is in a minor key. Dynamics include *ff*. There are accents and slurs.

Act I.

No. 1.

SONG.— (Ilona).

"THE WILD BIRD."

Valse lento.

Piano.

First system of piano introduction. Treble clef, bass clef, 3/4 time signature, key signature of three flats. Dynamics: *f*, *p*, *f*.

Second system of piano introduction. Dynamics: *p*, *f*, *p*.

ILONA.

rit. *a tempo*

In a pri - son fine and

First system of vocal and piano accompaniment. Dynamics: *f*, *p*, *rit.*, *pp a tempo*.

II.

gold - en Once you brought a bird — for me, — From the for - est

Second system of vocal and piano accompaniment.

II.

dim — and old - en, Where he — flut - tered wild and free;

Third system of vocal and piano accompaniment.

II. And my bird grew tam - er - fond - er, Till I o - pen'd

VIOLIN con sord.

(Curtain.)

pp

II. wide — the door, For I thought he would not wan - der,

pp

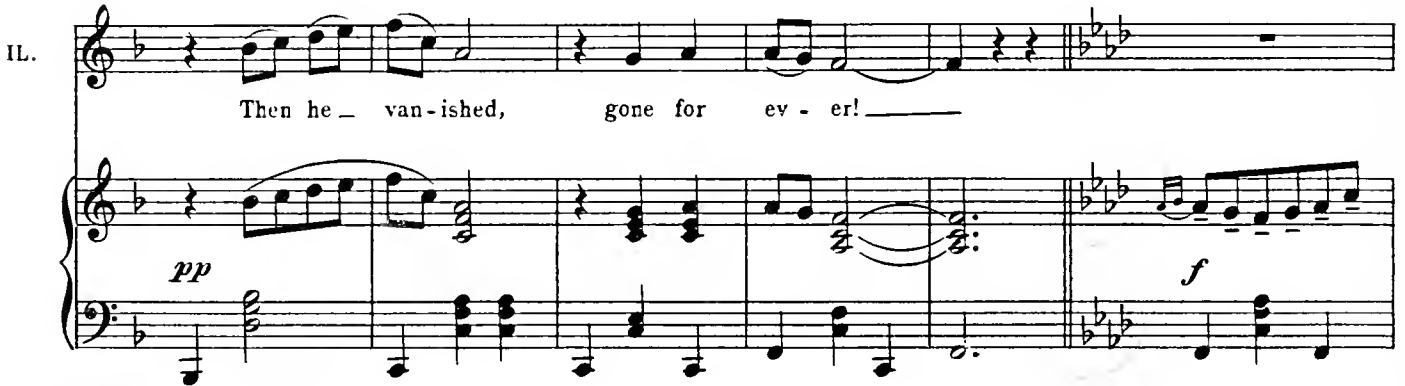
II. And would stay for ev - er - more. But in

pp

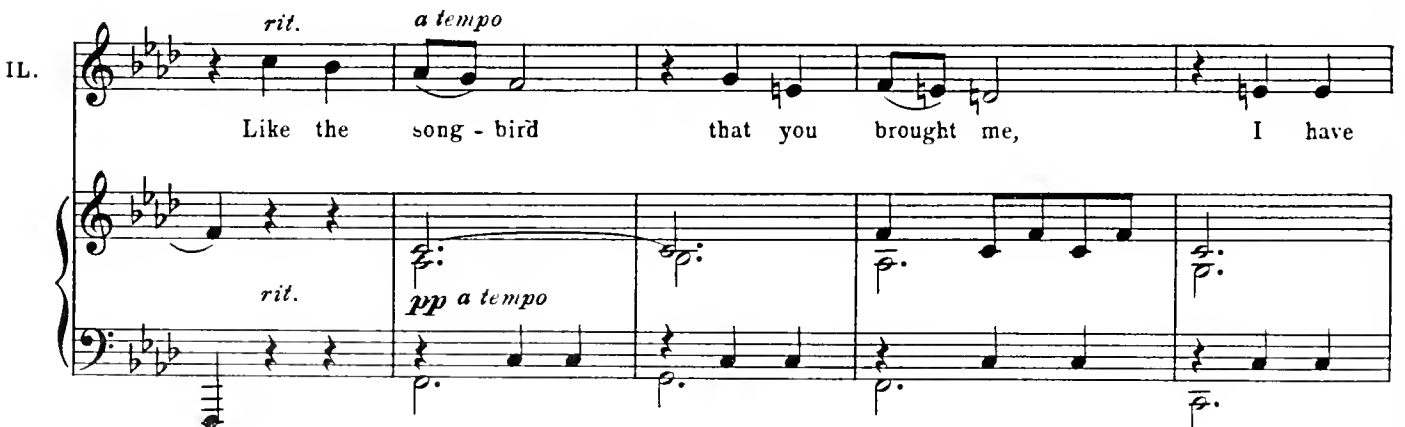
II. vain was my en - dea - vour, For my lit - tle wood - land

pp

IL.  *lin - net Flut - tered round and round a min - ute -*

IL.  *Then he - vanished, gone for ev - er!*

IL. 

IL.  *Like the song - bird that you brought me, I have*

IL. wings— I would— un - fold;— Do you fan - cy you— have

IL. caught me By— the— glit - ter of your gold? Do you

IL. think that I will lin - ger By the man you bid— me love,

VIOLIN.

pp

IL. And will perch up - on his fin - ger Like a faith - ful tur - tle -

II. *- dove? All in vain is your en - dea - vour,*

II. *For you can - not tame — or bind me; And one morn - ing*

II. *you will find me To — the — for - est flown for ev - er!*

II. *Free for ev - er! Good - bye!*

No 2.

DUET--(Ilona and Jozsi.)

"THE GARDEN OF LOVE."

Moderato. (Dialogue.)

Piano. *ppp*

Violin.
p

ILONA.
No man has spok - en such words to me!

JOZSI.
Not e - ven he that you wed?

II.
No, not e - ven he! He spoke of du - ty in - stead,

IL. JOZSI.

That love is faith, was what he said! Ah!

mf *pp* *molto animato* *pp*

JOZ. ILONA.

he who talks of du - ty Will ne - ver see or know The land of joy and

Allegretto moderato.

JOZ. ILONA.

beau - ty, Where love's own ros - es blow! The land I see in fan - cies, In

p allargando

IL.

dreams of day or night; The gar - den of ro - man - - - ces, The

gliss.

IL. land of heart's de - light!

BOTH. Tempo I.

The gar - den of ro - man - - ces, The land of heart's de - light!

Animato.

IL. Love has a gar - den of laugh-ter and tears—

JOZ. Love has a gar - den of laugh-ter and tears— Lov - ers seek it, wan-der-ing

Animato.


IL. Lov - ers seek it, wan-der-ing years and years! Ah! come while you


JOZ. years and years! Ah! lin-ger not long — But come while you may. — The

IL.  may— Do not de - lay!

JOZ.  rose and the song _____ Are dy - ing a - way!





BOTH.  That is the bow - er Where Love has his sway—



BOTH.  Come, ere the flow - er With-ers and with-ers a - way! Gath-er the ros - es, For



BOTH.  Love will not wait, _____ Ere sum-mer time clos - es, And you are too late!



Moderato.
(entranced)

IL. What is the way to the land of

JOZ. Thorns are a - -

The first system of music features a vocal line for the Soprano (IL.) and a vocal line for the Tenor (JOZ.). The Soprano line begins with the lyrics "What is the way to the land of" and the Tenor line begins with "Thorns are a - -". Below the vocal lines is a piano accompaniment consisting of a right-hand and left-hand part. The right-hand part starts with a piano (*p*) dynamic and includes a sixteenth-note triplet. The left-hand part also begins with a piano (*p*) dynamic and features a sixteenth-note triplet. The tempo is marked "Moderato." and the mood is "(entranced)".

IL. love? Thorns are a - - round it, and

JOZ. - round it, and storms a - - bove!

The second system of music continues the vocal lines. The Soprano (IL.) sings "love? Thorns are a - - round it, and" and the Tenor (JOZ.) sings "- round it, and storms a - - bove!". The piano accompaniment continues with similar rhythmic patterns, including sixteenth-note triplets and a *mf* dynamic marking. The tempo remains "Moderato." and the mood is "(entranced)".

IL. storms a - - bove! Far is it,

JOZ. That is the way to our love!

The third system of music concludes the vocal lines. The Soprano (IL.) sings "storms a - - bove! Far is it," and the Tenor (JOZ.) sings "That is the way to our love!". The piano accompaniment continues with sixteenth-note triplets and a *mf* dynamic marking. The tempo remains "Moderato." and the mood is "(entranced)".

IL. far, Ere yet we are At

JOZ. Then shall we go O - - ver the

Musical score for the first system. It consists of three staves: two vocal staves (IL and JOZ) and one piano accompaniment staff. The vocal lines are in treble clef. The piano accompaniment is in bass clef. The music features sixteenth-note patterns and a 'rit.' (ritardando) marking.

IL. home in the lov - - -

JOZ. way that I know, Hand in hand To the

Musical score for the second system. It consists of three staves: two vocal staves (IL and JOZ) and one piano accompaniment staff. The vocal lines are in treble clef. The piano accompaniment is in bass clef. The music features sixteenth-note patterns and a 'rit.' (ritardando) marking.

IL. - - ers' land! To the gold - en land of lov - - ers

JOZ. lov - - ers' land?

Musical score for the third system. It consists of three staves: two vocal staves (IL and JOZ) and one piano accompaniment staff. The vocal lines are in treble clef. The piano accompaniment is in bass clef. The music features sixteenth-note patterns, triplets, and dynamic markings like 'p' (piano) and 'mf' (mezzo-forte).

IL.

We could wan - der hand in hand!

The first system of the score is for the soloist (IL.). It consists of a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line has the lyrics "We could wan - der hand in hand!". The piano accompaniment features a simple harmonic structure with some arpeggiated chords.

BOTH.

By the way your heart dis - cov - ers,

The second system is for both parts (BOTH.). It features a vocal line in treble clef with the lyrics "By the way your heart dis - cov - ers,". The piano accompaniment in bass clef includes a *mf* dynamic marking and a long, sweeping melodic line across the system.

BOTH.

Let us seek the lov - ers' fai - ry land!

The third system is for both parts (BOTH.). The vocal line in treble clef has the lyrics "Let us seek the lov - ers' fai - ry land!". The piano accompaniment in bass clef features a *f* dynamic marking, a triplet of eighth notes, and a *ff* dynamic marking.

BOTH.

The fourth system is for both parts (BOTH.). The vocal line in treble clef is mostly silent, indicated by a horizontal line. The piano accompaniment in bass clef features a *ff* dynamic marking and includes triplet markings over the notes.

No 3.

SONG.—(Dragotin) and CHORUS.

“I CAN'T KEEP AWAY FROM THE GIRLS.”

Tempo di Polka vivace.

Piano.

DRAGOTIN.

1. Though I've a tru - ly aw - ful rep - u - ta - tion
 2. The bold - est men be - fore my an - ger cow - er;

DRA.
 For o - ver - bear - ing pride In all the coun - try side,
 My su - per - hu - man sneer Would make a ti - ger fear;

DRA.

I'm ra - ther weak to fe - male fas - cin - a - tion,
My house is guard - ed like an o - gre's tow - er;

DRA.

And I have felt My heart of iron _____ melt!
The girls don't care, They al - ways get in there!

DRA.

La - dies, dear lit - tle la - dies, They come in num - bers too
La - dies, the lit - tle la - dies, My cold - ness seems but to

DRA.

great to be reck - oned; Though I'm so mod - est, The fact's the odd - est
make them the mad - der; Though I have sen - tries In all the en - tries,

DRA.

I'm of - ten known as Don Ju - an the Sec - ond!
 They of - ten get in by bring - ing a lad - der!

CHORUS.

La - dies, the lit - tle la' - dies, Have loved him ev - er since
 La - dies, the lit - tle la - dies, Have loved him ev - er since

CHORUS.

DRAGOTIN.

he was in curls. I think of get - ting Some barbed wire
 he was in curls. They squeeze their slim knees Down all the

DRA.

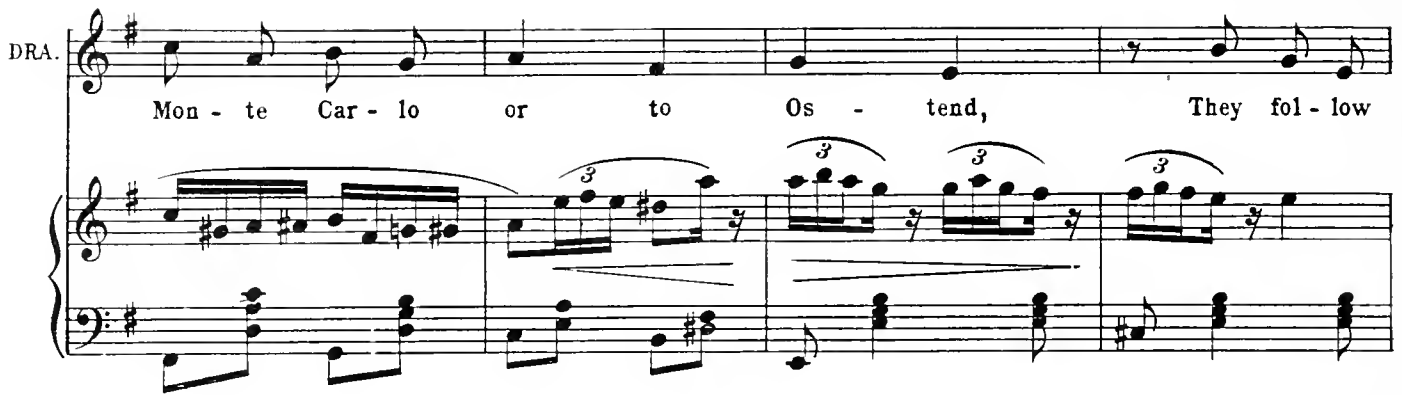
DRAGOTIN AND CHORUS.

net - ting - chim - neys. { I } sim - ply can't keep a - way from the girls!
 { He }

DRA. 3. This sort of thing I must at an - y

DRA. cost end, No mat - ter where I go

DRA. The wo - men crowd me so; I fly to

DRA.  *Mon - te Car - lo or to Os - tend, They fol - low*

DRA.  *me Be - side the sil - ver sea. _____ La - dies,*

DRA.  *poor lit - tle la - dies! For when I spurn them with scorn that is*

DRA.  *scath - ing, In mad e - mo - tion They seek the o - cean,*

DRA.

And dive in round me where there is mixed bath - ing!

CHORUS.

CHO.

La - dies, the lit - tle la - dies, Have loved him ev - er since

DRAGOTIN.

CHO.

he was in curls. It's hard to swim in A shoal of

DRAGOTIN AND CHORUS.

DRA.

wo - men— ^IHe} sim - ply can't get a - way from the girls!

DANCE.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melody of eighth notes with accents. The lower staff is in bass clef and contains a bass line of eighth notes. The dynamic marking *ppp* is written in the lower left of the system.

The second system continues the piece. The upper staff features a melodic line with some sixteenth-note passages. The lower staff provides a steady bass accompaniment. A fermata is placed over a chord in the upper staff towards the end of the system.

The third system shows a more complex texture. The upper staff has a melodic line with some chromaticism and a fermata. The lower staff has a bass line with some chords. A dynamic marking *p* is present in the lower staff.

The fourth system continues with a similar rhythmic pattern. The upper staff has a melodic line with accents. The lower staff has a bass line with some chords. A dynamic marking *p* is present in the lower staff.

The fifth system continues the piece. The upper staff has a melodic line with accents. The lower staff has a bass line with some chords. A dynamic marking *p* is present in the lower staff.

The sixth system concludes the piece. The upper staff has a melodic line with accents. The lower staff has a bass line with some chords. A dynamic marking *f* is present in the lower staff. The system ends with a double bar line.

No 4.

ENTRANCE NUMBER.-(Rudolph,Rollo and Richard.)

"LADY BAB"

Allegretto.

Piano.

ALL.

When her La - dy - ship comes our way,

ALL. She must be guard - ed by night and day; So by rail - way, or

ALL. boat, or cab, We fol - low La - dy Bab! _____

(RUDOLPH) I'm her La - dy - ship's Num - ber One, Use - ful with pis - tol and
 (RICHARD) I'm her La - dy - ship's Num - ber Three, I can pre - cede her with

al - so gun; Not a rob - ber will dare to grab
 dig - ni - ty, Walk - ing back - wards like a - ny crab,

Lug - gage from La - dy Bab! _____ (ROLLO.) I'm her
Bow - ing to La - dy Bab! _____ (ALL THREE.) We're her

f2nd time

La - dy - ship's Num - ber Two, Han - dy at run - ning a
La - dy - ship's bo - dy - guards, Each of us mea - sures a

par - ty through; If you're an - xious to get a stab,
pair of yards; Woe to a - ny who plot the ab -

1. You wor - ry La - dy Bab! _____
- Duc - tion of La - dy Bab! _____
2. Bab! _____

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The piece begins with a piano (*p*) dynamic marking. The bass line consists of a simple eighth-note melody, while the treble line provides harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The bass line features a prominent eighth-note pattern, and the treble line includes a measure with a fermata over a chord.

Third system of musical notation, showing a continuation of the melody. A large fermata is placed over a chord in the treble line, extending across two measures.

Fourth system of musical notation, featuring a more active bass line with eighth-note patterns and a treble line with various chordal textures.

Fifth system of musical notation, continuing the piece. The bass line has a steady eighth-note accompaniment, and the treble line features a mix of chords and melodic fragments.

Sixth and final system of musical notation on the page. It concludes with a large fermata over a final chord in the treble line, marking the end of the piece.

No 4a

SONG.—(Lady Babby with Retainers.)

"COSMOPOLITAN."

Allegretto.

Lady Babby.

Piano.

ff

Ldy B.

1. Though I'm a Brit - ish - er by birth, In a - ny o - ther land on earth I take an
 peo - ple cel - e - brate A ve - ry spe - cial kind of *fête*, You'll see me

pp

Ldy B.

in - ter - est; And I am ve - ry much at home In Brus - sels,
 there at all My dress is sure to be a boom At a - ny

p

Ldy B.

Pe - ters-burg or Rome, Ber - lin or Bu - da - Pesth! Then, like our
Roy - al Draw - ing-Room, Or at a big Court Ball. And at the

Ldy B.

roy - al - ty and a - ris - Toc - ra - cy, I go to Pa - ris, And con -
gor - geous Feast of Lan - terns Ev - 'ry sin - gle Chi - na - man . turns Where the

Ldy B.

-tri - bute to the En - tente Cor - di - ale; And when I win - ter on the Nile, The
pret - ty for - eign la - dy dev - il comes; Or else I sail a - cross the seas To

Ldy B.

vis - i - tors pro - nounce my style Py - ram - i - dal. For
see the Feast of Ja - pan - ese Chrys - an - the - mums! And

Ldy B.

when I call up - on the Sphinx, He's so glad to
when it's Car - ni - val at Nice, At the Flor - al

Ldy B.

see me that he pos - i - tive - ly winks! I don't en - cour - age him to make so
Bat - tle I am ne - ver left in peace. A car - riage full of ro - ses you will

pp

Ldy B.

free, He's far too old to wink at La - dy B. She real - ly can't be chum - my
see, And out of it the head of La - dy B! Be - fore the Bat - tle clo - ses

mf

Ad. *

RET.

With an an - cient mum - my - That is not the sort for La - dy B!
They've run out of ro - ses, All the stock is thrown at La - dy B!

Ad. *

REFRAIN.

Ldy B.

All — the men are glad to look at La - dy Bab - by, And they look a -
All — the men are glad to wel - come La - dy Bab - by, Though I can't think

pp

Ldy B.

-gain! — The French say, "Oh, la, la! I - tal - ians cry, "Bra - val" The Ger - mans
why! — The French say, "Chère Ma - dame!" The gal - lant Turks sa - laam, The Ja - pan -

Ldy B.

bow and soft - ly mur - mur "Wun - der - schön!" From Cai - ro don - key -
-ese re - mark, "O Ba - bi San, ban - zai!" From stew - ards at a

Ldy B.

-boy to Lon - don tax - i - cab - by, Ev - 'ry mor - tal man Would
race to Can - ons at the Ab - bey, Ev - 'ry one who can In -

Ldy B.

like to have me stay; Some day I may-
 -vites me to his show, And so I go- } I am so cos-mo-pol - i - tan!

The first system of music features a vocal line for 'Ldy B.' and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: 'like to have me stay; Some day I may- vites me to his show, And so I go- } I am so cos-mo-pol - i - tan!'. The piano accompaniment consists of two staves (treble and bass clefs) with various chords and melodic lines. There are first ending brackets at the end of the system.

Ldy B.

Wher-ev-er -tan!

DANCE.

pp *mf*

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'Wher-ev-er -tan!'. The piano accompaniment includes a section marked 'DANCE.' with dynamics *pp* and *mf*. There are second ending brackets at the end of the system.

The third system shows the piano accompaniment for the third system of music, consisting of two staves (treble and bass clefs) with various chords and melodic lines.

The fourth system shows the piano accompaniment for the fourth system of music, consisting of two staves (treble and bass clefs) with various chords and melodic lines. A dynamic marking of *p* is visible.

The fifth system shows the piano accompaniment for the fifth system of music, consisting of two staves (treble and bass clefs) with various chords and melodic lines. A dynamic marking of *mf* is visible.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff features a melodic line with some slurs and dynamic markings. The bass staff continues the accompaniment. A *pp* (pianissimo) dynamic marking is present in the treble staff.

Third system of musical notation. The treble staff has a melodic line with slurs and rests. The bass staff provides a steady accompaniment with chords.

Fourth system of musical notation. The treble staff contains a melodic line with slurs and rests. The bass staff continues the accompaniment with chords and single notes.

Fifth system of musical notation. The treble staff has a melodic line with slurs and rests. The bass staff continues the accompaniment. A *mf* (mezzo-forte) dynamic marking is present in the bass staff.

Sixth system of musical notation, the final system on the page. The treble staff has a melodic line with slurs and rests. The bass staff continues the accompaniment with chords and single notes. Dynamic markings include *f* (forte) and *ff* (fortissimo) in the bass staff, and *fz* (forzando) in the treble staff.

Nº5.

SCENE and SONG.

"THE WILD ROSE?"

(Gipsy Band on the Stage.)

Allegro.

Piano.

f

The musical score consists of five systems, each with a treble and bass staff. The first system includes the tempo marking 'Allegro.' and the dynamic marking '*f*'. The music is in 2/4 time and features a lively melody in the treble staff with frequent trills and slurs, and a steady accompaniment in the bass staff. The key signature has one sharp (F#). The score concludes with a double bar line and repeat signs at the end of the fifth system.

Listesso tempo.
DRAGOTIN.

Heart-y greet - ings, friends and neigh - bours!

SOPRANOS.

CONTRALTOS.

TENORS.

BASSES.

Heart-y greet - ings, Dra - go - tin!

Heart-y greet - ings, Dra - go - tin!

Heart-y greet - ings, Dra - go - tin!

Listesso tempo.

Heart-y greet - ings, Dra - go - tin! Heart - y greet - ings, Jo - nell

Heart-y greet - ings, Dra - go - tin! Heart - y greet - ings, Jo - nell

Heart-y greet - ings, Dra - go - tin! Heart - y greet - ings, Jo - nell

Heart-y greet - ings, Dra - go - tin! Heart - y greet - ings, Jo - nell

Allegro non troppo. JONEL. (to Dragotin.) DRAGOTIN.

Wor - thy fath - er! Son - in - law!

VIOLIN.

Allegro non troppo.

mf

DRA. A GUEST. DRAGOTIN.

Let me clasp you - don't with - draw! Con-gra-tu - la - tions! Ma - ny

DRA. JONEL.

thanks! Where is now my dar - ling and my bride?

CHO. Shout hur - rah! to hail the bride, hur - rah! Give her greet-ing!.

Shout hur - rah! to hail the bride, hur - rah! Give her greet-ing!.

Shout hur - rah! to hail the bride hur - rah!

give her greet - ing! Hap - py is your

CHO. give her greet - ing! Hap - py is your

Once a - gain, hur - rah! Hap - py bride - groom to make such a

8-----

Detailed description: This system contains the first vocal entry and piano accompaniment. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are "give her greet - ing! Hap - py is your". A second vocal line labeled "CHO." has identical lyrics. Below the piano part, there is a vocal line with lyrics "Once a - gain, hur - rah! Hap - py bride - groom to make such a" and a piano accompaniment. A first ending bracket labeled "8-----" spans the end of the piano part.

choice! Joy we wish you with heart and_ voice!

CHO. choice! Joy we wish you with heart and_ voice!

choice! Joy we wish you with heart and_ voice!

8-----

Detailed description: This system continues the vocal and piano parts. The vocal line (treble clef) and piano accompaniment (grand staff) have lyrics "choice! Joy we wish you with heart and_ voice!". A second vocal line labeled "CHO." has identical lyrics. Below the piano part, there is a vocal line with lyrics "choice! Joy we wish you with heart and_ voice!" and a piano accompaniment. A first ending bracket labeled "8-----" spans the end of the piano part.

Allegro. *(All together.)* Hurrah for the happy pair!

f

Detailed description: This system is a piano accompaniment for a "Hurrah" section. It is marked "Allegro." and "(All together.) Hurrah for the happy pair!". The music is in a grand staff with a forte dynamic marking "f". The tempo is indicated by a metronome-like symbol.

The first system of music features a piano accompaniment. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic foundation with chords and single notes. The key signature has one sharp (F#).

The second system continues the piano accompaniment. The right hand's melody is more active, with frequent sixteenth-note patterns. The left hand maintains a steady accompaniment.

The third system of music includes a tempo change to *Allegretto moderato.* The right hand's melody becomes more rhythmic. The left hand accompaniment is consistent with the previous systems. A *p* (piano) dynamic marking is present.

JONEL.

In your hand you bear a slen - der

This system contains the vocal line for 'JONEL.' and its piano accompaniment. The vocal line begins with a rest followed by the lyrics 'In your hand you bear a slen - der'. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. A *p* dynamic marking is present.

JON.

Bri - ar rose; And like a rose are you, As dain - ty - too.

This system contains the vocal line for 'JON.' and its piano accompaniment. The vocal line begins with the lyrics 'Bri - ar rose; And like a rose are you, As dain - ty - too.'. The piano accompaniment continues with a melodic line in the right hand and a harmonic line in the left hand.

JON.

In your maid-en face the ten-der Blossom blows; And you're a for-est child, As fair and

JON.

wild! Yet you know the wood-land bloom In your fin-ger-

JON.

- tips Can nev-er breathe per-fume Like the heart that love has

JON.

miss'd, Or the love-ly lips That nev-er have been kiss'd!

JON. Give me your ro - ses and have no fear - Bet - ter are those I will

JON. give you, dear! Give me the blos - som the wood - lands bear"-

JON. Here have I ro - ses more sweet and more fair! Then with the glow - ing

JON. sun - light a - bove You'll be a rose in the gar - den of Love!

JON.
Sweet-er is love than a rose in June!

DRAGOTIN.
Give him your ro - ses, learn from him soon

MOSCHU.
Give him your ro - ses, learn from him soon

CHO.
Give him your ro - ses, learn from him soon

Give him your ro - ses, learn from him soon

ILONA.
Ah! must I give you my ro - ses now, Give you my heart with the

IL.
flow - 'ring bough! Ah! must I grow like the rose you give,

IL. Glad and con - tent in the gar - den to live? Fair is the

IL. gar - den wait - ing for me, Wild is the wood - land, but

IL. yet it is free! Love's like the ri - ver, free - ly it

IL. flows, Tak - ing my heart like a wood - land rose!

DRA. *ppp*
Give him your ros - es, learn from him soon, Sweet - er is love than the

SOPRANO. *ppp*
Give him your ros - es, learn from him soon, Sweet - er is love than the

CHO. TENOR. *ppp*
Give him your ros - es, learn from him soon, Sweet - er is love than the

BASS. *ppp*
Give him your ros - es, learn from him soon, Sweet - er is love than the

(Ilona listens to the Violin.)

DRA. ros - es in June! Give him your ros - es, learn from him soon-

CHO. ros - es in June! Give him your ros - es, learn from him soon-

ros - es in June! Give him your ros - es, learn from him soon-

(Ilona throws the bunch of roses in the river.)

JONEL. ALL. DRAGOTIN. ³

What do I see? What do we see? I - lo - na, my child-what can this

CHO. What do we see?

What do we see?

What do we see?

f animato. *p*

Allegro. ILONA.

be? My fa - ther gives you my hand, I'm told;

p

Moderato.

Well then- I come to give it!

L.H. *mf*

Moderato.

IL. My rose I gave to the riv - er to hold; It is as

VIOLIN SOLO. (behind the Scene)

The first system of music includes a vocal line for Ilona and a piano accompaniment. The tempo is marked 'Moderato'. The vocal line begins with a rest, followed by the lyrics 'My rose I gave to the riv - er to hold; It is as'. A violin solo is indicated as being behind the scene. The piano accompaniment features a delicate texture with a *pp* dynamic marking.

IL. well- Jo-nel! And are you then the riv - er's

JONEL.

The second system of music continues the vocal line for Ilona with the lyrics 'well- Jo-nel! And are you then the riv - er's'. A vocal line for Jonel is also present. The piano accompaniment continues with a *mf* dynamic marking.

JON. ILONA. JONEL.

bride? What do you mean? May - bel The riv - er's

The third system of music features vocal lines for Ilona and Jonel. Ilona's line includes the lyrics 'bride? What do you mean? May - bel'. Jonel's line includes the lyrics 'The riv - er's'. The piano accompaniment continues with a *p* dynamic marking.

JON. *(Spoken)*
 bride is not for me! Not for me!

Allegro. DRAGOTIN.
 Well, ne - ver mind - now the rose is

DRAG.
 gone, Give the be - troth - al kiss - come on!

DRAG.
 You kiss him now - for I in - sist! He'll

ILONA.

DRA. be all right when he's been kiss'd! I will o -

f *mf* *p* *pp*

IL. (Spoken.) *Allegro.*

- bey! After all it is the custum!

f

ILONA.

JONEL. He!

JOZSI. Who's he?

Stop! Stop! I say stop! For-

DRAGOTIN & GUEST. Who can it be?

f

JOZ. *(sotto voce)*

-give, most no-ble Dra-go-tin! I on-ly thought— what shall I say?

JOZ. *(to JONEL)*

May you, sir, and your bride begin A life of love this hap-py day. But peo-ple have a

JOZ.

pro-verb here— There's no hap-pi-ness for lov-ers Kiss-ing first be-neath the sun;

JOZ. *ad lib.*

Wait un-til the dark-ness cov-ers, Till the en-vi-ous day is done!— When

Allegretto moderato.

(Mysteriously, turning to Ilona.)

J0Z. all the trees are sleep - ing Be - neath the dus - ky blue, A - bove the branch-es

J0Z. peep - ing The moon will look for you. Then give your first ca - res - ses, When

J0Z. from your heav'n a - bove The gol - den moon-light bless - - es The kiss of gold-en

Allegro.

JONEL. Insolent fellow!

Who asked you?

(to the others)

I caught him.

just now in

J0Z. love!

the courtyard, too; The maids were there, and he in the middle, Driving them mad with his cursed fiddle.

(ILONA.) Well I can only tell you this.— You'll wait till moonlight for your kiss! Ilona!
 (JONEL.) SERVANT. Supper's served!
 Allegro non troppo.

CHORUS.
 Shout hurrah! to hail the bride, hurrah! Give her greeting! give her greeting! Happy is your

choice!

First system of a musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The upper staff contains a melodic line with slurs and ties, and a dynamic marking of *sf* (sforzando) is present. The lower staff contains a bass line with chords and single notes.

Allegro.

Second system of the musical score. It features a grand staff with a treble clef and a bass clef. The key signature has two flats. The time signature is common time. The upper staff has a melodic line with a dynamic marking of *f* (forte). The lower staff has a bass line with chords and single notes.

Third system of the musical score. It features a grand staff with a treble clef and a bass clef. The key signature has two flats. The time signature is common time. The upper staff has a melodic line. The lower staff has a bass line with chords and single notes.

Fourth system of the musical score. It features a grand staff with a treble clef and a bass clef. The key signature has two flats. The time signature is common time. The upper staff has a melodic line with dynamic markings of *p* (piano) and *pp* (pianissimo). The lower staff has a bass line with chords and single notes.


Fifth system of the musical score. It features a grand staff with a treble clef and a bass clef. The key signature has two flats. The time signature is common time. The upper staff has a melodic line with a dynamic marking of *ppp* (pianississimo). The lower staff has a bass line with chords and single notes.


No. 6.

DUET.—(Jolan and Kajetan.)

"KISSING."

Tempo di Polka moderato.

Jolan.  Now

Piano. 

JOL. *(looks round)*
I will show you how to woo, We shan't be ov - er - heard; For



JOL. *KAJETAN. (spoken)*
there's a seat that's built for two, And will not take a third! O -



KAJ. *JOLAN.*
- ho! I see - A glance you took To see that no one's by! You're



JOL. *not so sil - ly as you look, You're on - ly rath - er shy! Now*

The first system of music for JOL. consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "not so sil - ly as you look, You're on - ly rath - er shy! Now". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It features a rhythmic pattern of eighth and sixteenth notes.

JOL. *on your knee you have to sink, And we'll be - gin, I think! I* *(passionately)*

The second system of music for JOL. continues the vocal line and piano accompaniment. The lyrics are "on your knee you have to sink, And we'll be - gin, I think! I". The performance instruction *(passionately)* is placed at the end of the system. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte).

JOL. *love you so! I love you so!* *KAJETAN (mechanically)*

The third system of music for JOL. features the lyrics "love you so! I love you so!". The performance instruction *KAJETAN (mechanically)* is placed above the vocal line. The piano accompaniment continues with its characteristic rhythmic pattern.

JOLAN. *Say you did not know-* KAJETAN. *Say I did not know-*

This system shows a musical exchange between JOLAN. and KAJETAN. JOLAN.'s part is in a treble clef with the lyrics "Say you did not know-". KAJETAN.'s part is also in a treble clef with the lyrics "Say I did not know-". The piano accompaniment is in a grand staff with a dynamic marking of *p* (piano). The system concludes with a double bar line and a small asterisk.

JOL. I loved you long a - go!

JOL. Don't come so near! (embraces her)

KAJETAN. (rises) You pret - ty dear! I will not

JOL. Un-hand me,

KAJ. let go! Now do not stir!

JOL. sir!

KAJ. I'll on - ly do - just so! (kisses her)

pp *rit.*

BOTH. *animato*

Gra-cious goodness! that was one! Is - n't kiss-ing aw - ful fun?

pp animato

BOTH. KAJETAN.

How it tic-kles you, good lack! It sends shi-vers down my back!

BOTH. KAJETAN.

Gracious goodness! that was prime! I'll be bet-ter still next time!

pp

JOL.
If you're feel-ing in the vein- Try a - gain!

KAJ.
If you're feel-ing in the vein- I say- let us Try a - gain!

pp *f*

KAJETAN.

In

mf

KAJ.
kiss - ing you I some-how feel Un - us - u - al de - light, Es -

p

JOLAN.
(spoken)

KAJ.

-pec-ial-ly be - fore a meal, It gives an ap - pe - tite! No,

JOL.

you must not! For I'm a maid A - lone, with-out de - fence! This

JOL.

is so sud-den, I'm a - fraid You've had ex - per - i - ence! You've

KAJETAN.

JOL.

nev - er kiss'd a - girl be - fore? Well, one or may - be more - Say

JOLAN.

KAJ. two or three! Don't speak to me!

The first system of music features a vocal line for KAJ. in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are "two or three! Don't speak to me!". The piano accompaniment consists of two staves, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand providing harmonic support with chords and single notes.

KAJETAN.

But I did - n't kiss Half as well as this!

p

Red. * *Red.* *

The second system of music features a vocal line for KAJETAN. in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are "But I did - n't kiss Half as well as this!". The piano accompaniment consists of two staves, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand providing harmonic support with chords and single notes. The dynamic marking *p* is present. There are also markings for *Red.* and asterisks.

(Kisses)

KAJ. (Hum)

Red. *

The third system of music features a vocal line for KAJ. in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are "(Kisses)" and "(Hum)". The piano accompaniment consists of two staves, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand providing harmonic support with chords and single notes. The dynamic marking *Red.* and an asterisk are present.

JOLAN.
You know too much!

KAJ.
Is that the touch? I like it—

JOL.
Oh, all you

KAJ.
don't you? An-oth-er still!

JOL.
will! (Kiss)

KAJ.
No, on - ly one or two! (Kiss)

BOTH.

BOTH.
Gra-cious good ness! that was one! Is - n't kiss-ing aw - ful fun?

pp animato

KAJ.
I should find it sim - ply prime With a fresh girl ev - 'ry time!

JOL.
Gra-cious good-ness! if you dare! I shall go - I don't know where!

BOTH.

KAJ.
Won't you let me just ex - plain? Kiss and make it Up a - gain!

pp

DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a dynamic marking of *f* (forte). The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a rhythmic accompaniment with chords and single notes.

The second system continues the piece. The treble clef staff shows a more active melody with sixteenth-note patterns. The bass clef staff continues with a steady accompaniment, featuring some chordal textures.

The third system features a dynamic marking of *f* at the beginning. The treble clef staff has a melody with slurs and accents. The bass clef staff maintains the accompaniment with a consistent rhythmic pattern.

The fourth system shows a more complex texture. The treble clef staff has a dense, sixteenth-note accompaniment. The bass clef staff continues with a steady accompaniment, including some chordal textures.

The fifth system concludes the piece. The treble clef staff has a melody with slurs and accents. The bass clef staff continues with a steady accompaniment, including some chordal textures.

First system of a piano score. The right hand features a complex, rhythmic pattern of sixteenth and thirty-second notes. The left hand plays a steady eighth-note accompaniment. The key signature has two flats, and the time signature is 3/4.

Second system of the piano score. The right hand consists of block chords, with a dynamic marking of *mf* (mezzo-forte). The left hand continues with eighth-note accompaniment.

Third system of the piano score. The right hand features a series of chords with accents. The left hand has a melodic line with a triplet of eighth notes. A dynamic marking of *f* (forte) is present.

Fourth system of the piano score. The right hand has a dense texture of chords with accents. The left hand has a melodic line with a dynamic marking of *f*.

Fifth system of the piano score. The right hand features chords with accents. The left hand has a melodic line with dynamic markings of *f* and *ff* (fortissimo).

Nº 7.

DUET.— (Lady Babby and Dragotin.)

"WHAT I LIKE ABOUT YOU!"

Marcia vivace.

Piano.

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It consists of two staves. The right hand starts with a quarter rest followed by eighth notes, while the left hand plays a steady eighth-note accompaniment. Dynamics include *f* and *p*.

LADY BABBY.

1. If you want to talk as you go, It would great-ly please me to know

The musical notation for Lady Babby's first line shows a vocal line with lyrics and a piano accompaniment. The piano part features chords and eighth-note patterns.

dyB.

What you see in me that makes you like me so.

The musical notation for Lady Babby's second line continues the vocal melody and piano accompaniment. The piano part includes some slurs and dynamic markings.

DRAGOTIN.

There's your hair, to start at the top— Then the eyes and nose, as I drop—

The musical notation for Dragotin's first line shows a vocal line with lyrics and a piano accompaniment. The piano part features chords and eighth-note patterns.

DRA.  And then the lips where I should like to stop. Then I like the

DRA.  way you are dress'd, And the fit of shoulders and chest. And I like your pret - ty

DRA.  shoes-and all the rest! I am glad you think I shall do— And you like my

Ldy B.  skirt and my shoe. But what I real - ly like in them- is you.

Animato.

DRA.  *pp animato*

One at - trac-tion that no-thing else can beat, Is your act-ion a -

DRA. 

- cross a mud-dy street! That, my fair one, is where I wear a spat;

DRA. 

You don't wear one - I like you for that!




Tempo I.

DRAGOTIN.

2.If the ques - tion

DRA. is not too free, May I ask you what you can see That at-tracts you

LADY BABBY.
DRA. most es - pec - ia - ly in me? I ad - mire your un - i - form' taste,

Lady B. And the pis-tols look ve-ry chaste - I like the per - fect fit a-bout the waist!

Ldy B.

Then I like the fin - ish - ing touch Of the med - als, cros - ses, and such -

This system contains a vocal line for 'Ldy B.' and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: 'Then I like the fin - ish - ing touch Of the med - als, cros - ses, and such -'. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

Ldy B.

There are just e - nough of them and not too much!

This system continues the vocal line and piano accompaniment for 'Ldy B.'. The lyrics are: 'There are just e - nough of them and not too much!'. The musical notation follows the same format as the first system.

DRAGOTIN.

I have things like that by the score, But I would not wear a - ny more,

This system introduces a new character, 'DRAGOTIN.'. The vocal line and piano accompaniment are shown. The lyrics are: 'I have things like that by the score, But I would not wear a - ny more,'. The piano accompaniment features a more active right-hand part.

LADY BABBY.

Your mo - des - ty is what I like you for!

This system introduces 'LADY BABBY.'. The vocal line and piano accompaniment are shown. The lyrics are: 'Your mo - des - ty is what I like you for!'. The piano accompaniment continues with a similar style to the previous systems.

Ldy B.

Though your mar - tial ar - ry is full of grace,

pp

Ldy B.

What I'm par - tial to chief - ly is your face!

Ldy B.

Some may tell us your head is rath - er fat -

Ldy B.

They are jea - lous, I like you for that!

DANCE.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some with accents. The lower staff is in bass clef and features a similar rhythmic pattern with eighth and sixteenth notes. The music is marked with a forte 'f' dynamic.

The second system continues the musical piece with two staves. The upper staff has a mix of eighth and sixteenth notes, while the lower staff maintains a steady eighth-note accompaniment. The dynamic remains forte.

The third system shows a continuation of the dance music. The upper staff includes some triplet-like figures. The lower staff has a consistent eighth-note pattern. A piano 'pp' dynamic marking appears in the latter part of the system.

The fourth system continues the piece. The upper staff features a melodic line with eighth and sixteenth notes. The lower staff provides a rhythmic foundation with eighth notes. The dynamic is piano.

The fifth system of the score consists of two staves. The upper staff has a melodic line with eighth and sixteenth notes. The lower staff continues with eighth-note accompaniment. The dynamic is piano.

The sixth and final system on the page. The upper staff has a melodic line with eighth and sixteenth notes. The lower staff continues with eighth-note accompaniment. The music concludes with a forte 'ff' dynamic marking.

No 8.

FINALE.- ACT I.

Moderato.

Piano. *p*

(moon rises over the woods)

The first system of the score is for piano. It consists of two staves. The right staff has a treble clef and a 3/4 time signature. The left staff has a bass clef and a 3/4 time signature. The tempo is marked 'Moderato.' and the dynamics are 'Piano.' with a *p* marking. The music features several triplet patterns in both hands. A descriptive text annotation '(moon rises over the woods)' is placed between the staves.

pp

The second system continues the piano accompaniment. It features two staves with treble and bass clefs. The dynamics are marked *pp*. The music continues with triplet patterns and flowing lines in both hands.

Dialogue.

p

The third system includes a section labeled 'Dialogue.' It features two staves with treble and bass clefs. The dynamics are marked *p*. The music includes triplet patterns and a section with a fermata. There are some markings like '6' and '10' in the bass staff.

The fourth system continues the piano accompaniment. It features two staves with treble and bass clefs. The music includes triplet patterns and flowing lines in both hands. There are some markings like '6' and '10' in the bass staff.

Allegretto.

pp

The fifth system is marked 'Allegretto.' and features piano accompaniment. It consists of two staves with treble and bass clefs. The dynamics are marked *pp*. The music is more rhythmic and includes triplet patterns.

First system of a musical score, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a series of chords and arpeggiated figures, with some notes marked with a 'b' (flat) and a '6' (sexta).

Stesso tempo.

Second system of the musical score, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music includes a piano (*p*) dynamic marking and features sixteenth-note passages with a '6' (sexta) marking above them.

Third system of the musical score, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music features a fortissimo (*ff*) dynamic marking and includes sixteenth-note passages with a '6' (sexta) marking above them.

Fourth system of the musical score, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music includes a piano (*p*) dynamic marking and an *animato* instruction. It features sixteenth-note passages with a '6' (sexta) marking above them.

JOZSI.

The moon has ris-en now a-bove the trees, It's

pp

p *Tempo primo.*

Allegro.

ILONA. (*softly*)

Stay!

(*turns as if to go*)

JOZ.

time now for Jo-nel to come and kiss you! So shall I call him?

Allegro.

p

IL.

(*aloud*)

No, go! No, stay!

molto animato

p *eres*

Tempo I.
 ILONA. (comes up to Jozsi)

Joz. *(smiling)*
 Well, as you like! You are Józ-si, the gip - sy; And your
 - een - - - do *fp*

IL. fid - dle sings of the love I am miss - ing, Of pas - sion and of

IL. rap - tur - ous kiss - ing! It calls with a mag - ic com - pel - ling!

IL. Free must I be, free from a - ny bond; Free like you!
p eres - - een - do

Moderato.

JOZSI.

ILONA.

You don't love him then Ask me no more, but take me far a -

JOZSI. (*louder*)

Allegretto.

IL.

- way! You love him not you love an - oth - er!

ILONA. (*softly*)

Per - haps!

Allegro.

IL.

ask me no more! I long for free - dom!

JOZSI.

ILONA. (*Spoken*-) *Take me away.*

And do you mean it?

JOZSI. *Spoken*- (*Whither?*) *Moderato.*

ILONA.

Take me to the gar-den

IL. bow - ers, Where the mag-ic ro-ses blow Let us stray a-mong the

IL. JOZ. flow - ers, In the land that lov-ers know! The lov-ers' land!

6 *ff* 6 6

This system features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The right hand plays a complex, rhythmic melody with sixteenth notes and slurs, marked with a forte (*ff*) dynamic. The left hand provides a steady accompaniment with chords and single notes.

Allegro. 3 *molto* *animato*

This system continues the piece with a tempo change to *Allegro*. The right hand features triplet patterns and is marked *molto* and *animato*. The left hand has long, sustained chords.

Presto.

The tempo changes to *Presto*. The right hand plays a rapid, rhythmic melody with slurs. The left hand continues with sustained chords.

rit. *ff*

The tempo slows down to *rit.* (ritardando). The right hand has a melodic line with slurs, and the left hand has a few chords. The dynamic is *ff*. The system ends with a key signature change to two flats (Bb, Eb) and a 2/4 time signature.

Moderato. Dialogue. *pp*

The tempo is *Moderato*. The section is titled "Dialogue". The right hand has a simple melodic line with slurs, and the left hand has long, sustained chords. The dynamic is *pp* (pianissimo).

Tempo di Marcia.

MALE CHORUS (Behind the scenes)

Fill our glasses, Merry-las-ses, To the brim! Drown all care and

sor-row,— Drink the hap-py mor-row!— Fill and don't be i-dle, The

bri-dal—We'll toast! Dra-go-tin, your lat-est bin Does hon-our to the

Tempo di Marcia.

J.O.Z. *mf*

Drink on Jo - nell! A health to
 host! Here's to bride and bridegroom,
 Fill our glas-ses, Mer-ry las-ses, To the brim!

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal line (J.O.Z.) is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The lyrics are: "Drink on Jo - nell! A health to host! Here's to bride and bridegroom, Fill our glas-ses, Mer-ry las-ses, To the brim!". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. A dynamic marking of *mf* is present. A first ending bracket is shown above the piano part, starting at measure 8 and ending at measure 12.

J.O.Z.

hap-py bride and bride-groom! There will be bit - ter-ness in his
 Drink to her and him. Wish them love and laugh-ter, And hap-pi - ness to -
 Here's to bride and bridegroom, Her and him!

Detailed description: This system contains the second vocal entry and piano accompaniment. The vocal line (J.O.Z.) continues in the same key signature and time signature. The lyrics are: "hap-py bride and bride-groom! There will be bit - ter-ness in his Drink to her and him. Wish them love and laugh-ter, And hap-pi - ness to - Here's to bride and bridegroom, Her and him!". The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking of *mf* is present.

Allegro.

JOSZ.

cup, Long ere the sun is up!
 - day And ev - er af - ter, — So fill up to the brim!
 Fill the glas - ses To the brim!

Allegro.

Dialogue.

Allegro.

GUESTS (*spoken*) *Jozsi, come and play for us! Give us joy!* JOSZI (*spoken*) *Joy?*

Allegretto.

Valse-lento.

J02. Joy comes and goes, How, no one knows, Just like a gip - sy

J02. rov - er; Comes for a day, Then flies a - way,

J02. Soon as its hour is ov - er. Joy nev - er will

J02. stay More than a day, Love has to pass on;

J.O.Z.

No mor - tal can fol - low, When joy is gone, is

J.O.Z.

gone! Joy comes and goes, How, no one knows,

CHORUS in Unis.

CHO.

Just like a gip - sy rov - er; Comes for a day,

CHO.

Then flies a - way, Soon as its hour is ov - er.

JOZ. Joy ne - ver will stay More than a day,
 CHORUS in Unis.
 Joy comes and goes, How, no one knows, Just like a

JOZ. Love has to pass on! No mor - tal can
 CHO. gip - sy rov - er, Comes for a day

JOZ. fol - low, When joy is past and gone!
 SOFRANOS & CONTRALTOS.
 CHO. Then flies a - way, Soon as its hour is o'er.
 TENORS & BASSES.

Allegretto.

f *rit.*

This section features a piano introduction in 2/4 time. The right hand plays a rhythmic melody with slurs and accents, while the left hand provides a harmonic accompaniment. The tempo is marked 'Allegretto' and the dynamics range from forte (*f*) to ritardando (*rit.*).

VIOLIN SOLO. (*off*)
Cadenza.

This section is a violin solo cadenza in 2/4 time. The violin part consists of a series of rapid, ascending and descending runs, with a final flourish. The piano accompaniment is minimal, consisting of a few chords in the right hand and a single note in the left hand.

(ILONA comes forward.) Moderato.

p

This section is marked 'Moderato' and begins with the instruction '(ILONA comes forward.)'. The tempo is moderate. The piano accompaniment features a prominent, sustained chord in the right hand and a melodic line in the left hand. The dynamics are marked piano (*p*).

JONEL.

The ripples laughto greet the moon a-bove, The

This section features a vocal entry for Jonel. The vocal line is in 2/4 time and includes the lyrics: 'The ripples laughto greet the moon a-bove, The'. The piano accompaniment continues with a similar texture to the previous section, marked piano (*p*).

ILONA.

JON. Leave me, Jo - nel, for time is come to give the kiss of love!

ILON. (spoken) trou - bled is my mind! Nothing! Nothing!

JON. What is it, I - lo - na!

ILON. Moderato. Jo - nel be kind!

JON. Oh, well, dream on! I'll give you time for

JON.
 dreams 'Till o'er the high-est tree the sil - ver moon - light

This system contains the first two measures of the vocal line for JON. The lyrics are "dreams 'Till o'er the high-est tree the sil - ver moon - light". The piano accompaniment consists of a treble and bass clef. The treble clef has a melody with a triplet of eighth notes and a sixteenth-note triplet. The bass clef has a simple accompaniment with a triplet of eighth notes.

JON.
 gleams. Then I will come, and will not miss you, But as your own true lov - er

This system contains the next two measures of the vocal line for JON. The lyrics are "gleams. Then I will come, and will not miss you, But as your own true lov - er". The piano accompaniment continues with a treble and bass clef. The treble clef has a more complex melody with sixteenth-note triplets and sixteenth-note runs. The bass clef has a simple accompaniment with a triplet of eighth notes. A piano dynamic marking 'p' is present in the first measure of the piano part.

ILONA. (*spoken.*)
 Thank you!

JON.
 kiss you! It won't be long.

This system contains the spoken dialogue for ILONA and JON. ILONA says "Thank you!" and JON. says "kiss you! It won't be long." The piano accompaniment continues with a treble and bass clef. The treble clef has a melody with triplet eighth notes and sixteenth-note runs. The bass clef has a simple accompaniment with a triplet of eighth notes. Measure numbers 12, 13, and 14 are indicated at the end of the system.

Andante.

JONEL.

Why are you wayward and cold to me now? Why from your side must I sev - er?

Andante.

PPP

JON.

Are you not mine by the faith of a vow, Promised to love me for - ev - er?

JON.

Done are the days that you wandered a - lone Dream - ing of vi - sions un - true -

JON.

Dear, I am wait-ing to make you my own, Wait-ing for you, for

rit.

JON.

you! _____

Poco animato.

a tempo

ILONA.
Bouche fermé.

M M M

ppp

This system contains the first vocal line for Iлона and its piano accompaniment. The vocal line is written on a single staff with a treble clef and a common time signature. It features a melodic line with three measures, each marked with a 'M' below it. The piano accompaniment is written on two staves (treble and bass clefs) and consists of dense chordal textures. The dynamic marking *ppp* is placed at the beginning of the piano part.

ILO.

Ilona stops singing

M M

This system contains the second vocal line for Iлона and its piano accompaniment. The vocal line is written on a single staff with a treble clef and a common time signature. It features a melodic line with two measures, each marked with an 'M' below it. The piano accompaniment continues with dense chordal textures. The dynamic marking *ppp* is not explicitly repeated here but is implied from the previous system.

Viol. Solo.

pp

This system contains a violin solo and its piano accompaniment. The violin part is written on a single staff with a treble clef and a common time signature. It features a melodic line with two measures. The piano accompaniment is written on two staves (treble and bass clefs) and consists of dense chordal textures. The dynamic marking *pp* is placed at the beginning of the piano part.

(Dialogue.)

This system contains a dialogue section and its piano accompaniment. The dialogue is written on a single staff with a treble clef and a common time signature. It features a melodic line with two measures. The piano accompaniment is written on two staves (treble and bass clefs) and consists of dense chordal textures.

mf

This system contains a dialogue section and its piano accompaniment. The dialogue is written on a single staff with a treble clef and a common time signature. It features a melodic line with two measures. The piano accompaniment is written on two staves (treble and bass clefs) and consists of dense chordal textures. The dynamic marking *mf* is placed at the beginning of the piano part.

ILONA.

Let us wan - der hand in hand,

ILO. By the way my heart dis - cov - ers Let us seek the lov - er's
 JOZSI. By the way my heart dis - cov - ers Let us seek the lov - er's

ILO. fai - ry - land!
 JOZ. fai - ry - land!

ff *fff* *fff*

Curtain.

END OF ACT I.

Act II. INTERMEZZO.

No 9.

Moderato.

Piano. *mf*

Ped. * *Ped.* *

Valse-lente.

p

Con Ped.

mf

p

p

Violin Solo.

First system of the musical score. It consists of three staves: a single treble clef staff at the top for the Violin Solo, and a grand staff (treble and bass clefs) for the piano accompaniment. The key signature has one flat (B-flat). The time signature is 4/4. The first measure of the violin part is marked *pp*. The piano accompaniment features dense chordal textures in the right hand and a more melodic line in the left hand.

Second system of the musical score. The violin part continues with a melodic line, marked *mf* in the middle of the system. The piano accompaniment maintains its complex harmonic structure, with some changes in the bass line.

Third system of the musical score. The violin part is marked *p* at the beginning. The piano accompaniment continues with dense chords and a steady bass line.

Fourth system of the musical score. The violin part is marked *ff* and includes a *rit.* (ritardando) marking towards the end. The piano accompaniment also features a *ff* dynamic and a *rit.* marking. The system concludes with a double bar line.

Nº 10.

OPENING CHORUS.

Tempo di Marcia.

Piano. *ff*

The first system of the piano accompaniment consists of two staves. The right hand (treble clef) plays a series of chords and eighth notes, while the left hand (bass clef) plays a steady eighth-note accompaniment. The music is in 2/4 time and begins with a key signature of one flat (B-flat). The dynamic marking is *ff* (fortissimo).

The second system continues the piano accompaniment with similar rhythmic patterns and chordal structures. The right hand features more complex chordal textures and melodic fragments, while the left hand maintains the eighth-note accompaniment.

The third system shows the piano accompaniment continuing with consistent rhythmic and harmonic elements. The right hand has a more active role with some sixteenth-note passages, while the left hand remains steady.

(Curtain.)

The fourth system concludes the piano accompaniment. It features a final cadence with sustained chords in both hands. The marking "(Curtain.)" is placed above the right-hand staff.

SOPS. & CONTRALTOS.

Done is our la - bour, Let the wine pass! Drink with each

TENORS.

CHORUS.

Done is our la - bour, Let the wine pass! Drink with each

BASSES.

Done is our la - bour, Let the wine pass! Drink with each

neigh - bour And dance with each lass! Gip - sies who stray here,

CHORUS.

neigh - bour And dance with each lass! Gip - sies who stray here,

neigh - bour And dance with each lass! Gip - sies who stray here,

Now is your chance! Plen - ty will pay here For song and dance!

CHORUS.

Now is your chance! Plen - ty will pay here For song and dance!

Now is your chance! Plen - ty will pay here For song and dance!

CHO. Wel - come each com - er now On his way, For it is

Wel - come each com - er now On his way, For it is

Wel - come each com - er now On his way, For it is

CHO. sum - mer now, Ho - li - day!

sum - mer now, Ho - li - day! Come in, make one with us

sum - mer now, Ho - li - day! Come in, make one with us

CHO. All day long, Join in the fun with us, Wine, dance, song!

All day long, Join in the fun with us, Wine, dance, song!

All day long, Join in the fun with us, Wine, dance, song!

Cont. in 7.10

Allegretto.

TENORS.

CHO.

BASSES.

Ha, ha! ha, ha! ha, ha! ha, ha!
Ha, ha! ha, ha! ha, ha! ha, ha!

Allegretto.

ZORIKA.

Have

CHO.

What an af - fec - tion - ate pair!
What an af - fec - tion - ate pair!

ZOR.

done! for there's a toy I wear— I'll use it, so have a care!

ZOR. It is sharp, as you will know! Have done, and let me

ZOR. go!

TENORS. Ha, ha! ha, ha! ha, ha! ha, ha!

BASSES. Ha, ha! ha, ha! ha, ha! ha, ha!

CHO. Give her a kiss for a blow!

Animato.

ZOR.

I'm not a sil - ly 'pea - sant lass, To give a kiss and take a glass

ZOR.

With plough-boys when they're tip - sy, For I am a gip - sy!

ZOR.

And I have got a lov - er too, But he's a bet - ter man than you! I

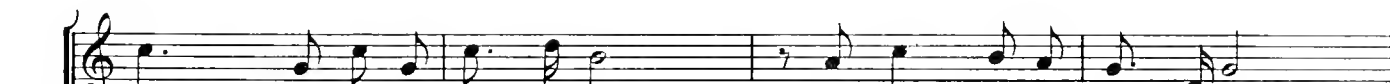
ZOR.

swore to give him love and life By all the stars a - bove; For

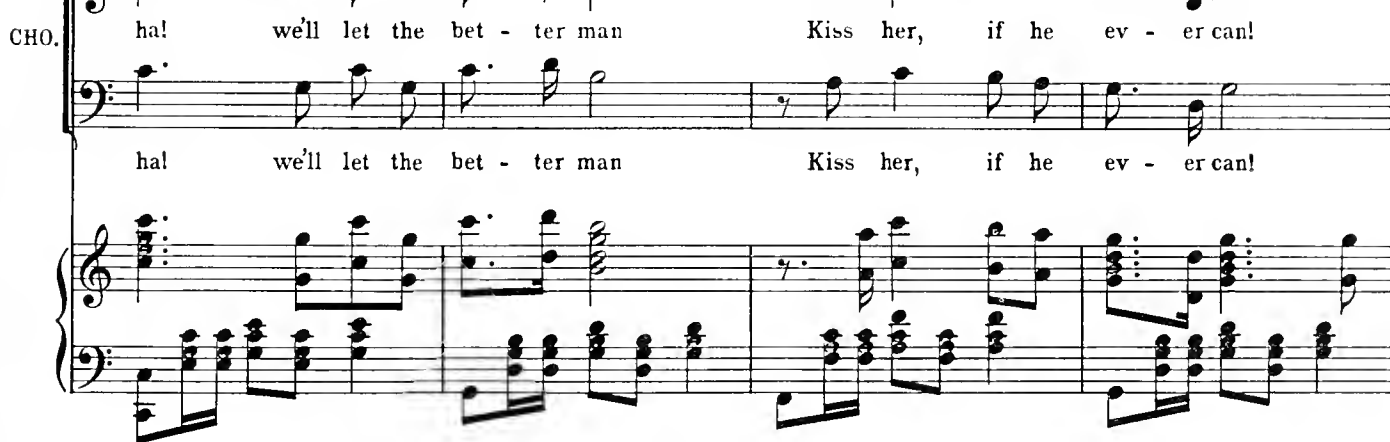
ZOR.  o - ther men I wear a knife - And that is gip - sy love!

CHO.  TENORS. Ha,
BASSES. Ha,



CHO.  ha! we'll let the bet - ter man Kiss her, if he ev - er can!

ha! we'll let the bet - ter man Kiss her, if he ev - er can!



CHO.  We have bet - ter girls than that - Good - bye, you gip - sy

We have bet - ter girls than that - Good - bye, you gip - sy



CHO. cat!

Moderato.

SOPRANOS & CONTRALTOS.

CHO. *f* Gip - sy maid and gip - sy man Roam the wide world o - ver,

f Gip - sy maid and gip - sy man Roam the wide world o - ver,

f Gip - sy maid and gip - sy man Roam the wide world o - ver,

CHO. *rit.* Drink - ing, danc - ing where one can - Then once more a ro - ver!

rit. Drink - ing, danc - ing where one can - Then once more a ro - ver!

rit. Drink - ing, danc - ing where one can - Then once more a ro - ver!

DANCE.
Allegretto.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including some triplets. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mf* is placed in the first measure of the upper staff.

The second system continues the piece with similar melodic and harmonic patterns. The upper staff features a melodic line with eighth notes and some slurs. The lower staff continues with a steady accompaniment of chords and single notes.

The third system shows a change in dynamics. The upper staff has a melodic line with a *f* dynamic marking in the second measure, followed by a *mf* marking in the third measure. The lower staff continues with its accompaniment.

The fourth system continues the melodic and harmonic development. The upper staff has a melodic line with eighth notes and slurs. The lower staff provides a consistent accompaniment.

The fifth system concludes the piece. The upper staff features a melodic line that ends with a final cadence. The lower staff provides a final accompaniment. A dynamic marking of *f* is present in the third measure of the upper staff.

First system of musical notation, featuring a treble and bass clef. The treble clef part contains a series of chords and some melodic lines. The bass clef part contains a steady accompaniment. The dynamic marking *mf* is present.

Second system of musical notation, continuing the piece. The treble clef part shows more complex chordal textures and some melodic movement. The bass clef part continues the accompaniment.

Third system of musical notation. The treble clef part features a dense texture of chords. The dynamic marking *ff* is present.

Fourth system of musical notation. The treble clef part includes a melodic line with some grace notes. The dynamic marking *f* is present. The system concludes with a key signature change to two flats and a time signature change to 2/4.

Fifth system of musical notation, starting with the tempo marking *Presto.* The treble clef part features a rhythmic melody with accents. The dynamic marking *mf* is present.

Sixth system of musical notation, continuing the *Presto.* section. The treble clef part has a rhythmic melody with accents. The bass clef part provides a steady accompaniment.

First system of musical notation, featuring a treble and bass clef. The key signature has two flats. The music includes various note values and rests, with a dynamic marking of *mf* in the second measure.

Second system of musical notation, continuing the piece with similar rhythmic patterns and dynamics.

Third system of musical notation, showing more complex rhythmic figures and dynamic markings.

Fourth system of musical notation, featuring a dynamic marking of *mf* and a crescendo hairpin.

Fifth system of musical notation, including dynamic markings of *fz* and a trill (*tr*) in the treble clef.

Sixth system of musical notation, concluding the page with dynamic markings of *fz* and *cresc.*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. It begins with a forte (*f*) dynamic, followed by a fortissimo (*fz*) dynamic. A *molto cresc.* (much crescendo) instruction is present. The system concludes with another *fz* dynamic. The right hand contains melodic lines with accents, while the left hand provides a rhythmic accompaniment.

Second system of musical notation, continuing the piece. It starts with a fortissimo (*fz*) dynamic and includes a *Più animato.* (More animated) instruction. The dynamic then shifts to *ff* (fortissimo). The right hand features a melodic line with a slur and a fermata, while the left hand continues with a steady accompaniment.

Third system of musical notation, showing the continuation of the melodic and accompanimental lines. The right hand has a series of eighth notes with accents, and the left hand maintains a consistent rhythmic pattern.

Fourth system of musical notation, featuring more melodic development in the right hand and accompaniment in the left. The right hand includes a melodic phrase with a slur and a fermata.

Fifth system of musical notation, characterized by a fortissimo (*ff*) dynamic. The right hand has a melodic line with a slur and a fermata, and the left hand provides a dense accompaniment.

Sixth system of musical notation, concluding the page with a fortissimo (*ff*) dynamic. The right hand has a melodic line with a slur and a fermata, and the left hand provides a final accompaniment.

No. 11.

SONG.—(Andor) and CHORUS.

"LOVE AND WINE."

Allegretto moderato.

Andor.

Piano.

1. Al -

AND.

- though the snow has caught my head, My heart is full of sun; So

AND.

tap the cask of white or red And let the good wine run! It's

p *f rit.* *mf*

AND.

red as a - ny sum - mer rose, Or gold as au - tumn grain; So

AND.

out it comes and down it goes, And fill it up a - gain! And

poco lento

AND.

when I've turned my glass up, What's that to me, If I can take a lass up Up -

poco lento

AND.

- on my knee? I'll let the wine grow old - er While I kiss and hold her;

CHORUS.

AND.

What care I, when love is mine For all your wine? Oh! when you turn your glass up, What's

ANDOR.

CHO.

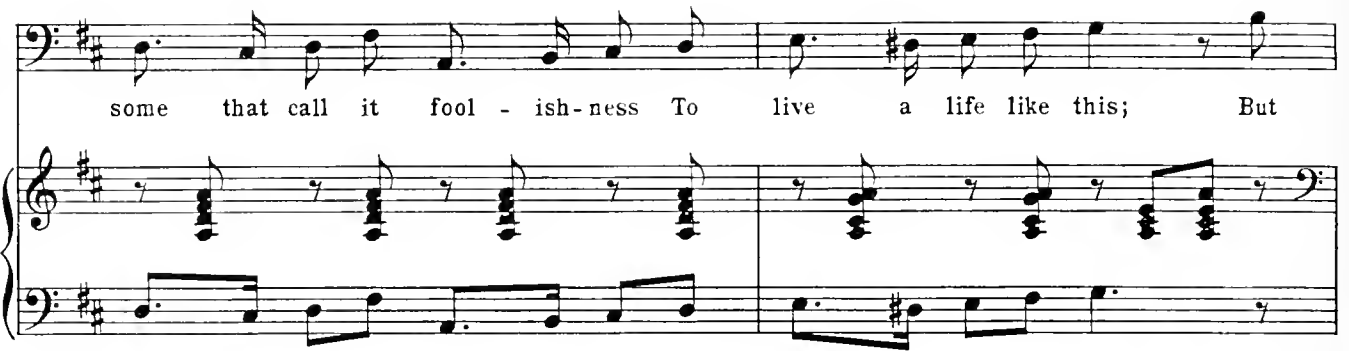
that to you, If you can take a lass up And kiss her too? Her


AND.

head's up - on my should-er, In my arms I fold her; So I'll live this life of mine With

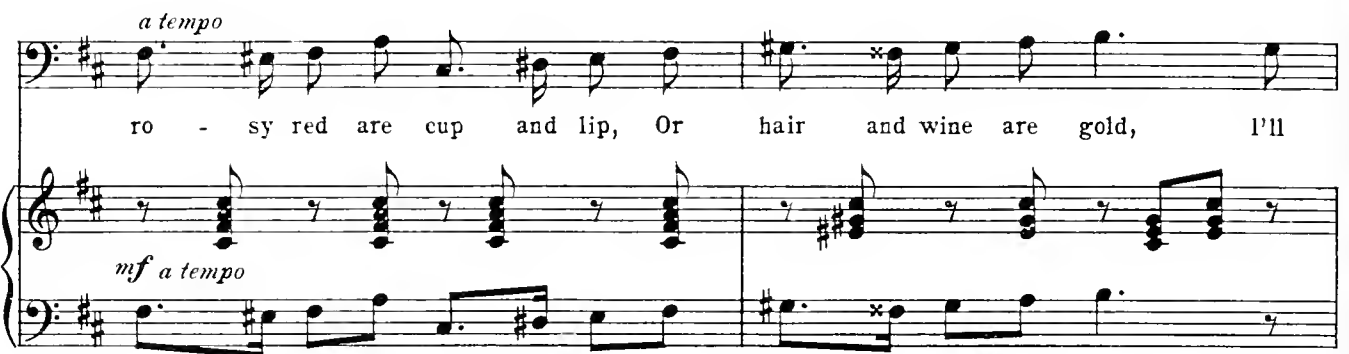
AND.

love and wine! 2. There's


AND.  *AND.* some that call it fool - ish-ness To live a life like this; But

AND.  *AND.* grape and girl were made to press, And lip and cup to kiss! While

p *f rit.*

AND.  *AND.* ro - sy red are cup and lip, Or hair and wine are gold, I'll

a tempo *mf a tempo*

AND.  *AND.* take a kiss or take a sip, And nev - er will grow old! And

p

poco lento

AND.

when I've done with drink - ing, As years go on, You

p poco lento

AND.

need - n't all be think - ing I'm dead and gone. But

AND.

let the girls that love me Plant the vine a - bove me;

CHORUS.

AND.

There will be a kiss of mine In all their wine! And

mf *p*

CHO

when you've done with drink - ing, As years go on; We

CHO.

nev - er need be think - ing You're dead and gone. So

ANDOR.

AND.

let the girls that love me Laugh and dance a - bove me;

AND.

Still I'll live this life of mine With love and wine!

No 12.

CHORUS- (Ilona, Jozsi, Andor & Chorus.)

"TELL US, JOZSI!"

Tempo di Marcia.

Piano.

The first system of the piano introduction features a treble clef with a melodic line of eighth notes and a bass clef with a steady accompaniment of chords. The key signature has one flat (B-flat) and the time signature is 2/4. The first measure is marked with a forte *f* dynamic.

The second system continues the piano introduction. The treble clef part has a more active melodic line with some grace notes. The bass clef part maintains the chordal accompaniment. The system ends with a forte *f* dynamic marking.

CHORUS.

Tell us, Joz - si, tell us Joz - si, where you've been,

Tell us, Joz - si, tell us Joz - si, where you've been,

Tell us, Joz - si, tell us Joz - si, where you've been,

This section contains the vocal parts and piano accompaniment for the chorus. It consists of four staves: three vocal staves (treble, alto, and bass clefs) and one piano accompaniment staff (grand staff). The lyrics are repeated three times across the vocal staves. The piano accompaniment continues with the same rhythmic pattern as the introduction.

CHO.

What you've done, and whom you've seen;

What you've done, and whom you've seen;

What you've done, and whom you've seen;

This section contains the second part of the chorus. It consists of four staves: three vocal staves (treble, alto, and bass clefs) and one piano accompaniment staff (grand staff). The lyrics are repeated three times across the vocal staves. The piano accompaniment continues with the same rhythmic pattern as the introduction.

CHO. You can play up - on us like your fid-dle string-

CHO. *rit.* Gip - sy Joz - si, you - you're our king!

Presto.

N^o 12a

EXIT OF CHORUS.

Tempo di Marcia. SOPRANOS & CONTRALTOS.

Chorus. Joz - si, if you can see

Piano. *f* *p*

CHO. One to take your fan - cy, Say the word to a - ny, And the

CHO. thing is done! We are all so pret - ty That it seems a

CHO. pi - ty We are now so ma - ny, You are on - ly one!

CHO. Wel - come, Joz - si, you whose play - ing, So en - trancing, Sets all danc - ing!

Wel - come, Joz - si, you whose play - ing, So en - trancing, Sets all danc - ing!

Wel - come, Joz - si, you whose play - ing, So en - trancing, Sets all danc - ing!

p *rit.* *ff*

CHO. Stay with us and don't go stray - ing - Joz - si, we have no one like you!

Stay with us and don't go stray - ing - Joz - si, we have no one like you!

Stay with us and don't go stray - ing - Joz - si, we have no one like you!

a tempo *a tempo* *f a tempo*

pp *rit.*

a tempo *ppp*

Nº 13.

SONG.- (Ilona with Jozsi and Andor.)

"A LITTLE MAIDEN!"

Ilona. *Allegretto* *Allegretto moderato.*

1. There was a maid - en,

Piano. *mf* *p*

Il. a lit-tle maid - en, Who did not know what love is, and what life may

Il. mean, Al-though with jew - els and gold she was la - den, In

IL. vel - vet and silk like a roy - al queen. She asked if the

The first system of music features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are "vel - vet and silk like a roy - al queen. She asked if the". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. There are dynamic markings of *mf* and *pp*. The system concludes with a double bar line and a repeat sign.

IL. ro - ses could tell her of love; She asked of the moon in the

The second system of music continues the vocal line and piano accompaniment. The lyrics are "ro - ses could tell her of love; She asked of the moon in the". The piano accompaniment includes a triplet in the right hand and a triplet in the left hand. Dynamic markings include *pp*. The system concludes with a double bar line and a repeat sign.

IL. hea - vens a - bove; She asked of a gip - sy who went to and

The third system of music continues the vocal line and piano accompaniment. The lyrics are "hea - vens a - bove; She asked of a gip - sy who went to and". The piano accompaniment includes a triplet in the right hand and a triplet in the left hand. Dynamic markings include *pp*. The system concludes with a double bar line and a repeat sign.

IL. fro, "I want to find out what love is, do you know?" "My

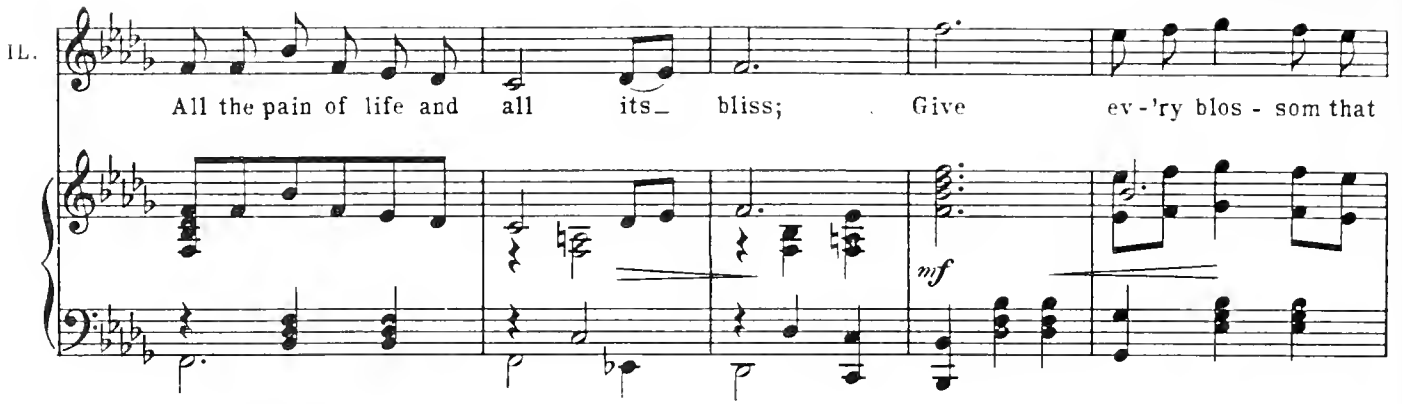
The fourth system of music continues the vocal line and piano accompaniment. The lyrics are "fro, "I want to find out what love is, do you know?" "My". The piano accompaniment includes a triplet in the right hand and a triplet in the left hand. Dynamic markings include *mf* and *p*. The system concludes with a double bar line and a repeat sign.

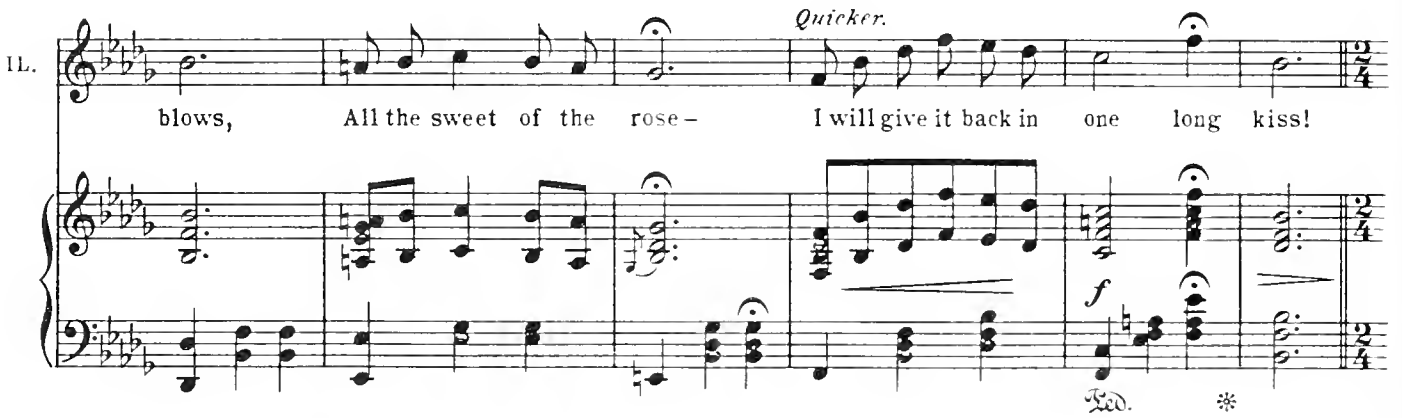
II. dear lit - tle maid - en, just lis - ten," said he, "I'll show how I

Valse moderato.
 II. love you and you love — mel!" Give me

II. from the blue a - far Ev - 'ry lit - tle sil - ver - star;

II. Give me the sun in the noon, And the gold of the moon;

11.  *All the pain of life and all its bliss; Give ev-'ry blos - som that*

11.  *blows, All the sweet of the rose - I will give it back in one long kiss!* *Quicker.*

Allegretto. (Roumanian Dance.)



p



mf



Valse moderato.

II. *rit.*

Give ev-ry blos-som that blows, All the sweet of the rose— I will give it back in

II. *Allegretto.* *Allegretto moderato.*

one long kiss! And so the maid - en,

II. the lit - tle maid - en, She wan-dered with the gip - sy wher - ev - er he

II. strayed; No more with jew - els and gold she is la - den, She's

II. on - ly a poor lit - tle beg - gar maid. But now she is

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 2/4 time signature. The lyrics are "on - ly a poor lit - tle beg - gar maid. But now she is". The piano accompaniment is in a grand staff (treble and bass clefs). It features a variety of rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *mf* (mezzo-forte) and *pp* (pianissimo). There are also accents and slurs throughout the piece.

II. rich, though she on - ly has love, More fair than the moon in the

The second system of music continues the vocal line and piano accompaniment. The lyrics are "rich, though she on - ly has love, More fair than the moon in the". The piano accompaniment continues with similar rhythmic patterns and includes a triplet in the bass line. Dynamic markings include *pp* (pianissimo).

II. hea - vens a - bove; She wan - ders for ev - er till life shall be

The third system of music continues the vocal line and piano accompaniment. The lyrics are "hea - vens a - bove; She wan - ders for ev - er till life shall be". The piano accompaniment features a triplet in the bass line and continues with similar rhythmic patterns. Dynamic markings include *mf* (mezzo-forte).

II. done, With love for her gold - en star and moon and sun, Her

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are "done, With love for her gold - en star and moon and sun, Her". The piano accompaniment features a triplet in the bass line and includes dynamic markings such as *mf* (mezzo-forte) and *p* (piano).

II. feet may be wea - ry, her eyes may be dim, So long as he loves her and

Valse moderato.
ANDOR. (*mockingly*)

II. she loves him. Give me from the blue a - far

AND. Ev - 'ry lit-tle sil-ver star; Give me the sun in the

AND. noon, And the gold of the moon; All the pain of life and all its bliss;

HONA.

Give ev-'ry blos-som that blows, All the sweet of the rose-

JOZ.SI.
Give ev-'ry blos-som that blows, All the sweet of the rose-

AND.
Give ev-'ry blos-som that blows, All the sweet of the rose-

mf

II.
I will give it back in one long kiss! Give ev-'ry blos-som that blows,

JOZ.
I will give it back in one long kiss! Give ev-'ry blos-som that blows,

AND.
I will give it back in one long kiss! Give ev-'ry blos-som that blows,

mf

II.
All the sweet of the rose- I will give it back in one long kiss!—

JOZ.
All the sweet of the rose- I will give it back in one long kiss!—

AND.
All the sweet of the rose- I will give it back in one long kiss!—

mf

No. 14.

DUET.- (Lady Babby and Dragotin.)

"YOU'RE IN LOVE."

Allegretto.

LADY BABBY.

Ly. Babby.

Piano.

Ly. B.

-pos-ing you want to part a pair, I know an ex-cel-lent plan;— Don't

DRAGOTIN.

Ly. B.

wor-ry a-bout the la - dy fair, But try to catch the man. — That

LADY BABBY.

DRA.

sounds ve-ry true, but how are you To car-ry it out in de-tail?— You

Ly. B.

leave it to me, my re-ci-pe Has nev-er been known to fail.

Ly. B.

DRA. *rit.*

I wish that you would kind-ly say

DRA.

a tempo

LADY BABBY.

Just how you'd get the man a-way? Tho'

Valse.

Ly. B.

love is a fev - er you can't sub - due By med - i - cal treat - ment, I'm

Ly. B.

sure _____ If an - y - one catch - es a love that's new It's

Ly. B.

cer - tain to work a cure. _____ A man may have sworn that he

Ly. B.

won't de - sert The girl that he court - ed and kissed; _____ But

Ly. B. *rit.* *allargando*

when there's an - oth - er who wants to flirt, You'll find that he can - not re -



Ly. B. *rit.* *Valse moderato.*

- sist! For you may be young or old, You may



Ly. B.

think your heart is cold, But you'll find out just the



Ly. B.

same That your heart will catch the flame. For a



Ly. B.

word, a kiss, a glance Will be - gin a

Ly. B.

new ro - mance; And a mo - ment has done for you,

f animato

Red. *

Ly. B.

New life's be - gun for you - You're in love!

mf

Red. *

Ly. B.

Allegretto. DRAGOTIN.

So clear - ly and ful - ly

mf *p*

DRA. you ex-plain Your nov - el rem - e - dy, — I think it would make me

DRA. young a - gain If it was tried on me. — I know as a fact it's

LADY BABBY.

Ldy B. certain to act, It nev - er has failed an - y - how. — Then as we are here, my

DRAGOTIN.

DRA. doc - tor dear, We'll try the ex - per - i - ment now. You

LADY BABBY.

rit.

Ldy B. stand and look in - to my eyes, *rit.* And we'll com-mence the

p rit. *f a tempo* *p rit.*

Valse.

Ldy B. ex - er - cise. I blush and I sigh and I cling to you - You're

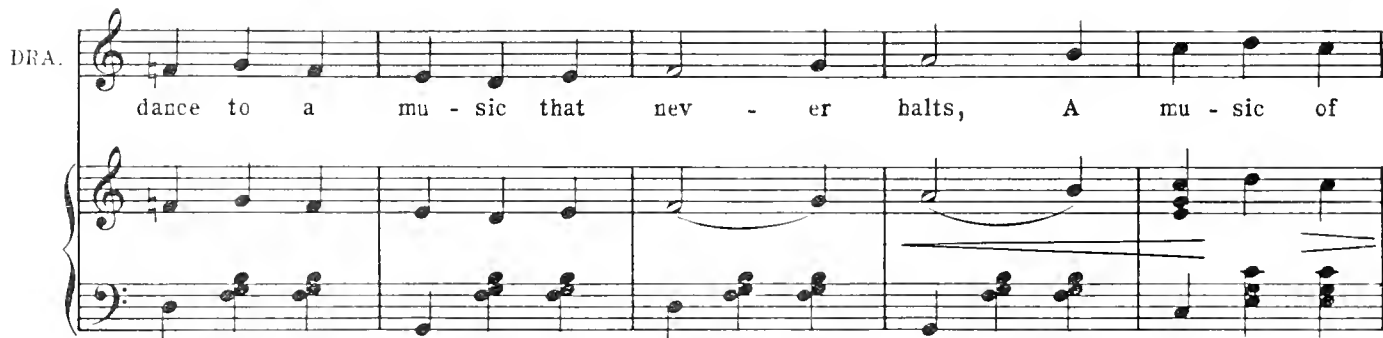
p

Ldy B. bet - ter al - read - y, I'm sure; You'll feel like a lov - er of

Ldy B. twen - ty - two, If on - ly you take the cure! You

DRAGOTIN.

p.

DRA. 

dance to a mu - sic that nev - er halts, A mu - sic of

DRA. 

ab - so - lute joy! *LADY BABBY. rit.* And back to the days of your

Ldy B. 

youth you waltz, *allarg.* As care - less and glad as a boy! *rit.* For you

allarg. *p rit.*

Ed. *

Ldy B. 

Valse moderato. may be young or old= You may think your heart is

DRAGOTIN.

Valse moderato. I'm not old!

Ldy B. cold ————— But you'll find out all the same = ————— That your

DRA. Far from cold! Yes, I find out all the

Ldy B. heart will catch the flame! ————— For a word, a kiss, a

DRA. same ————— For a word, a kiss, a

Ldy B. glance ————— Will re - vive the old ro - mance. ————— And a

DRA. glance ————— Has re - vived the old ro - mance. ————— And a

Ldy. D. mo-ment has done for you, New life's be - gun for you, You're in love! _____

DAR. mo-ment has done for me, New life's be - gun for me, I'm in love! _____

f animato

f *mf*

Red. *

DANCE.

Dialogue.

ppp

Red. *

Dialogue.

f *ppp*

This system features a piano accompaniment with a treble and bass staff. The treble staff contains a melodic line with a long slur over the first half. The bass staff provides a harmonic accompaniment with chords and moving lines. Dynamics include *f* and *ppp*.

Dialogue.

f *pp*

This system continues the musical piece. The treble staff has a melodic line with a slur. The bass staff has a steady accompaniment. Dynamics include *f* and *pp*.

This system shows the continuation of the piano accompaniment. The treble staff has a melodic line with a slur. The bass staff has a steady accompaniment.

This system continues the piano accompaniment. The treble staff has a melodic line with a slur. The bass staff has a steady accompaniment.

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This system continues the piano accompaniment. The treble staff has a melodic line with a slur. The bass staff has a steady accompaniment.

Nº 15.

DUET.—(Jolan and Kajetan.)

"THE BEST GAME."

Tempo di Polka.

(Dialogue)

Piano.

The piano accompaniment for the first part of the duet is written in 2/4 time with a key signature of one flat. It begins with a *pp* dynamic and features several triplet figures in both the treble and bass staves. The music is marked *p* in the second system. The piece concludes with a *mf* dynamic in the fifth system.

§ *Meno mosso.*

The vocal duet begins with a *Meno mosso* tempo. The lyrics are as follows:

(JOL.) When we're mar-ried, I will say "Love and hon-our," not "o-bey;"
 (KAJ.) But it just oc-curs to me, Two, when one, are some-times three,

The piano accompaniment for this section is marked *p* and features a steady rhythmic accompaniment with some triplet figures.

Then I'll try to love my best-You need - n't mind the rest!
 Then, in two or three years more, The three, per - haps are four!

(KAJ.) When we're mar - ried, you and I, I'll be true - at least, I'll try -
 (JOL.) We might have a pret - ty pair, First, a girl with fluf - fy hair,

Till we make our hon - ey-moon A sil - ver wed - ding spoon! (JOL.) We'll
 Then a chub - by lit - tie lad, Ex - act - ly like his dad! (KAJ.) We'll

bill and coo, and go on so, Like pig - eons in the fa - ble.
 share in all their child - ish joys, Such friends will we and they be!

(KAJ.) I'll
 (JOL.) We'll

hold your hand at meals, you know, When - ev - er I am a - ble!(JOL) And when you can't, I'll learn to play with lit - tle toys As pret - ti - ly as may be!(KAJ) And if you hear an

mf rit. *mf a tempo*

give your toe A squeeze be - neath the ta - ble!(KAJ) And when we think we can't be heard, We'll aw - ful noise, You'll know it's me and ba - by!(JOL) And then we'll take them on our knees, And

p

JOLAN. BOTH.

whis - per some en - dear - ing word - My hon - ey - wun - ny, lov - ey - dov - ey, I love you! My mur - mur lit - tle words like these - My hon - ey - wun - ny, lov - ey - dov - ey, I love you! My

rit.

BOTH

pret - ty - it - ty wit - ty - wool
pret - ty - it - ty wit - ty - wool

p *mf a tempo*

Valse moderato.

JOLAN. KAJETAN.

Do you love me still, my dear? Yes, if you'll keep still!
 Come to mum - my, don't be shy! I'm a mon - key now!

JOLAN. KAJETAN.

You must kiss me, now and here! Why, - of course I will!
 Mum - my sings a lul - la - by! (Dad - dy barks, "Bow - wow!")

BOTH.

O - ther folks may say "For shame!" We will let them say it;
 O - ther folks may say "For shame!" We will let them say it;

BOTH. rit.

If they know a bet - ter game, They may go and play it!
 If they know a bet - ter game, They may go and play it!

DANCE.

First system of piano accompaniment for the 'DANCE' section, featuring treble and bass staves with various chords and melodic lines.

Second system of piano accompaniment for the 'DANCE' section, continuing the musical texture.

Third system of piano accompaniment for the 'DANCE' section, concluding the instrumental part.

JOLÁN.

If they know a bet - ter game,

KAJETÁN.

If they know a bet - ter game,

Piano accompaniment for the vocal section, providing harmonic support for the lyrics.

(dancing off)

(exeunt)

JOL.

They may go and play it!

KAJ.

They may go and play it!

For the repeat.

Final section of piano accompaniment, including a repeat sign, a 'Fine.' marking, and a 'mf' dynamic.

Nº 16.

SONG.— (Ilona.)

"THE LOOKING-GLASS."

Allegretto.

Ilona.

Ah! I

Piano.

mf *p* *p*

Il.

won-der if my lov - er Has grown cold! Can there an - y rea - son

Il.

be Why he is tired of me? Mir - ror, help me to dis - cov - er

1L. If I'm old. Have my tres - ses all turned grey On my

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one flat (B-flat) and a 2/4 time signature. The lyrics are "If I'm old. Have my tres - ses all turned grey On my". The piano accompaniment is written in grand staff notation (treble and bass clefs). It features a steady bass line with chords and some melodic movement in the right hand.

1L. wed - ding day? Now, say, — my lit - tle look - ing-glass,

The second system continues the musical score. The vocal line has the lyrics "wed - ding day? Now, say, — my lit - tle look - ing-glass,". The piano accompaniment includes a dynamic marking of *p* (piano) in the middle of the system. The accompaniment continues with similar harmonic support for the vocal line.

1L. Am I — no more a pret - ty lass? You must-n't mind a - larm-ing My

The third system of the score has the lyrics "Am I — no more a pret - ty lass? You must-n't mind a - larm-ing My". The piano accompaniment maintains the harmonic structure, providing accompaniment for the vocal melody.

1L. maid - en pride! Is this — the way to plait a tress?

The fourth and final system on this page has the lyrics "maid - en pride! Is this — the way to plait a tress?". The piano accompaniment concludes with a dynamic marking of *p* (piano). The overall mood is reflective and somewhat melancholic, consistent with the lyrics about aging and appearance.

11.  *Is that_ a lip for a ca - ress? Shall I be ra - ther charm - ing When*

11.  *I'm his bride? Now, my face -*

11.  *has it grace? It's*

11.  *not too pale? Then, my dress -*

1L.

a suc - cess? You

1L.

like my veil? Do not flat - ter me in pi - ty, Tell me

1L.

true - If you've not a fault to find, Then I shall nev - er

1L.

mind! You may tell me I am pret - ty - As you do -

II. That is what you ought to say On my wed - ding day! Hm

pp

II.

hm

II.

hm

II. That is what you ought to say On my wed - ding day!

rit. rit. f

Nº 17.

DUET.—(Lady Babby and Jozsi.)

"I GO SO!"

MELODRAMA.
Tempo di Czárdás.

Piano.

p

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of four systems of music. The first system is marked 'Piano' and 'p'. The second system features a trill in the right hand. The third system features a triplet in the right hand. The fourth system concludes the piece with a final cadence.

LADY BABBY.

All the world I've wan - der'd thro', No one have I met like you,

Ldy B. You who fas - cin - ate me so, I feel a - fraid, but can - not go!

Ldy B. I must own, al - though un - wil - ling, That I find your mu - sic thrill - ing;

Ldy B. On - ly one en - tran - ces me, And, Joz - si - you're he!

Animato.

LdyB

If you tell me wild ro - man - ces, I go so!

LdyB

If you play Tzi - ga - ne dan - ces, I go so!

LdyB

If you're al - ways get - ting clo - ser, Rath - er fur - ther must I go, sir,

LdyB

I go so and I go so, Then I go so!

Ldy B.

You've a charm that's grow-ing strong-er; If I lis - ten a - ny long - er,

Ldy B.

I go so, and you go so, Then I go — so!

Tempo I.

JOZSI.

You're a la-dy, I am told, From a land where love is cold.

JOZ.

You have gold, and no - ble birth, And I have not a home on earth!

Joz.

When your rank and wealth and fash-ion Bid you scorn a gip-sy's pas-sion,

Joz.

Would you leave them to be free With Joz-si-with me?

Animato.

LADY BABBY.

I'm a - fraid to give an ans - wer, I go so!

Ldy B.

Read my mean - ing if you can, sir, I go so!

JOZSI.

Though your birth may be a - bove me, You've a gip - sy heart to love, me!

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The lyrics are: "Though your birth may be a - bove me, You've a gip - sy heart to love, me!". The piano part includes a dynamic marking of *mf*.

LADY BABBY.

I go so and I go so Then I go so!

The second system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has three sharps and the time signature is 2/4. The lyrics are: "I go so and I go so Then I go so!". The piano part includes a triplet of eighth notes in the right hand.

Ldy B.

Then if ev - er I dis - cov - er I a - dore my gip - sy lov - er,

The third system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has three sharps and the time signature is 2/4. The lyrics are: "Then if ev - er I dis - cov - er I a - dore my gip - sy lov - er,". The piano part includes a triplet of eighth notes in the right hand.

Ldy E.

I go so, and you go so, Then

The fourth system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has three sharps and the time signature is 2/4. The lyrics are: "I go so, and you go so, Then". The piano part includes a triplet of eighth notes in the right hand.

DANCE.
Allegretto.

The musical score is written for piano and bass in 2/4 time, featuring a variety of dynamics and ornaments. The piece begins with a piano (*pp*) dynamic. The first system shows the piano part with a trill (*tr*) and the bass part with a steady eighth-note accompaniment. The second system introduces a forte (*fz*) dynamic in the bass and a trill (*tr*) in the piano. The third system features a piano (*p*) dynamic in the piano part and trills (*tr*) in both parts. The fourth system has a mezzo-forte (*mf*) dynamic in the piano and a forte (*fz*) dynamic in the bass. The fifth system is marked forte (*f*) and includes trills (*tr*) in both parts. The sixth system concludes with a mezzo-forte (*mf*) dynamic, featuring a triplet (*3*) in the piano part and a trill (*tr*) in the bass.

The first system of music consists of two staves. The treble staff begins with a series of chords and eighth notes, followed by a melodic line with some slurs. The bass staff provides a rhythmic accompaniment with eighth notes and chords. There are several dynamic markings, including *pp* and *f*, and some articulation marks like accents.

The second system continues the musical piece. The treble staff features a melodic line with slurs and some grace notes. The bass staff has a steady accompaniment. A *pp* (pianissimo) marking is present in the second measure of the bass staff.

The third system shows a continuation of the musical texture. The treble staff has a more active melodic line. A *f* (forte) dynamic marking is placed in the middle of the system.

The fourth system is marked *animato*. It features a complex texture with sixteenth-note runs in the treble staff. A fermata is placed over a chord in the bass staff. The system concludes with a double bar line.

Allegro.

The fifth system is marked *ff* (fortissimo) and begins with the tempo change to *Allegro*. The music is more rhythmic and energetic, with a strong bass accompaniment and a melodic line in the treble.

The sixth system is marked *fff* (fortississimo). It features a very active and powerful musical texture. The system ends with a final flourish in the treble staff and a double bar line.

Nº 18.

FINALE.— ACT II.

Allegro.

Piano.

f

ANDOR. (clapping his hands)

Come on, come on, la - zy lass - es! Set the glass - es! Bring the wine!

f *p*

AND.

Come on! Come on! We have com - pa - ny to dine!

(to gipsies)

AND.

Now, you gip - sies, here your chance is! Play us all your wild - est dan - ces!

f

AND.

There's a wed - ding here to - day, You can play and I will pay!

SOP. & CON.

Here's to An - dor! An - dor! That's the sort to play for!

TENOR.

Here's to An - dor! An - dor! That's the sort to play for!

BASS.

Here's to An - dor! An - dor! That's the sort to play for!

p

CHO.

Here's to An - dor! An - dor! You'll have all you pay for!

Here's to An - dor! An - dor! You'll have all you pay for!

Here's to An - dor! An - dor! You'll have all you pay for!

ANDOR.

No - thing but To - kay to - day, - now! -

AND. That's the wine for wed - - ding days!

AND. Now, gip - sies, rea - dy, and then be - gin

AND. With a dance for the guests as they all come in!

Orchestral gipsy band.
Tempo di Marcia.

First system of musical notation for the orchestral gipsy band. It consists of a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is 2/4. The music begins with a forte (*f*) dynamic marking. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass clef provides a simple harmonic accompaniment.

Second system of musical notation. The treble clef staff continues the melody with eighth notes. The bass clef staff features a more active accompaniment with chords and moving lines. A dynamic marking of *f* is present.

Third system of musical notation. The treble clef staff continues the melody. The bass clef staff has a steady accompaniment. A dynamic marking of *f* is present.

SOP. & CON.
We are glad to have a hap - py gip - sy pair That want to

CHO. TENOR.
We are glad to have a hap - py gip - sy pair That want to

BASS.
We are glad to have a hap - py gip - sy pair That want to

Choir section with vocal lines and piano accompaniment. The vocal parts (Soprano & Contralto, Tenor, and Bass) are written on three staves. The piano accompaniment is on two staves below. The lyrics are: "We are glad to have a happy gipsy pair That want to". The piano part includes a forte (*f*) dynamic marking.

CHO. mar - ry for as long as ei - ther one may care! For An - dor

mar - ry for as long as ei - ther one may care! For An - dor

mar - ry for as long as ei - ther one may care! For An - dor

CHO. al - ways gives a guest An en - ter - tain - ment of the best, But on the

al - ways gives a guest An en - ter - tain - ment of the best, But on the

gives a guest An en - ter - tain - ment But on the

CHO. gip - sy wed - ding day He sets us drink - ing To - kay!

gip - sy wed - ding day He sets us drink - ing To - kay!

gip - sy wed - ding day He sets us drink - ing To - kay!

ff

Allegretto moderato.

mf *molto animato* *f*

Tempo primo.

A GUEST.

ANDOR. That is no-thing
A gip-sy wed - ding we're to see - That is no-thing new!

Tempo primo.

p

GUE. new!

AND. The wed-ding guests you all will be -

That is no-thing new!

CHO. That is no-thing new!

That is something new!

p

GUE. What a treat for you!

AND. What a treat for you!

CHO. What a treat for you!

What a treat for you!

AND. A gip - sy wed - ding - ha, ha, ha, ha, ha! Ha, ha, ha, ha, ha, ha,

CHORUS.

CHO. ha. A gip - sy wed - ding - ha, ha, ha, ha,

ANDOR.

AND. CHORUS.

ha, Ha, ha, ha, ha, ha, ha.

AND.

Gip-sies mar - ry, peo - ple say, In a free and ea - sy

AND.

way! To - geth - er they may

AND.

stay Or they part next day

ANDOR.

CHORUS

No, there's no such thing

Has the bride a veil for cov - er?

Violin.

p animato

AND.

No, she gets no ring!

Or a ring from her true lov - er?

CHORUS

Or a ring from her true lov - er?

Or a ring from her true lov - er?

p

AND.

Will the par-son talk of du - ty, Will the or-gan play?

AND.

Gip - sy lov - er, gip - sy beau - ty Nev - er wed that way!

CHO.

Has the bride a veil for cov - er? No, there's no such thing!

Has the bride a veil for cov - er? No, there's no such thing!

Has the bride a veil for cov - er? No, there's no such thing!

AND. *mf* Or a ring from her true lov - er? No, she gets no ring!

CHO. Or a ring from her true lov - er? No, she gets no ring!

Or a ring from her true lov - er? No, she gets no ring!

pp *Spoken.* (Bring in the couple!)

Allegro. TENORS L'istesso tempo.

CHO. BASSES. Where are you, Joz - si?

Where are you, Joz - si?

mf

Tempo di Marcia. SOP. & CON. It's

CHO. TENOR. It's

(Jozsi enters with Ilona)

ff

Listesso tempo.

CHO. Joz - si! It's Joz - si! Who would have said That

BASS. Joz - si! It's Joz - si! Who would have said That

Listesso tempo.

It's Joz - si! Who would have

CHO. Joz - si the Gip - sy could get wed? And look at his bride, she is

Joz - si the Gip - sy could get wed? And look at his bride, she is

said That Joz - si could get wed? His

CHO. white as a pearl— She can't be a gip - sy girl!

white as a pearl— She can't be a gip - sy girl!

bride is a pearl But she can't be a gip - sy girl!

Allegretto.

Moderato.
ILONA.

How they laugh at me

11. *Listesso tempo.*
JOZSI.

now! What shall I do? You have to sing here -

JOZ.

that's what our trade is; You are with the Gip-sies now, not with lords and la-dies!

rit.

JOZ.

Allegro.

So, Gip - sy bride,

JOZ.

show them your danc - ing, sing - ing -

Allegretto.

JOZSI. (spoken)

Now sing!

p *animato*

Allegro moderato.

ILONA.

There was a maid - en, a lit - tle maid - en, Who

(Go on
JOZSI with your
song)

II. did not know what love is, and what life may mean— She asked if the

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords and moving lines in both hands, with a triplet of eighth notes in the bass line. A dynamic marking of *mf* is present.

(Breaks
down)

II. ros - es could tell her of love, She asked of the moon in the—

The second system continues the vocal and piano parts. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment includes a triplet of eighth notes in the bass line and a dynamic marking of *pp*. The system concludes with a triplet of eighth notes in the bass line.

JOZSI (spoken)

ILONA.

Go on! go on! She asked of the gip - sy who went to and

The third system shows a spoken vocal line. The vocal line starts with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The piano accompaniment features a triplet of eighth notes in the bass line. The system ends with a triplet of eighth notes in the bass line.

CHORUS.

JOZSI (spoken) Dance!

II. fro, "I want to find out what love is— do you know?" Now dance!

The fourth system features a vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment includes a triplet of eighth notes in the bass line and dynamic markings of *mf* and *p*. The system concludes with a triplet of eighth notes in the bass line.

Allegretto.
(Ilona dances)

CSÁRDÁS.
Allegro.

Allegro molto.

Moderato.

ILONA.

(Bells off.)

IL.  Why should they not?

AND.  ring for a gip-sybride?



IL. *Allegretto moderato.*  With a veil my head I'll cov-er, As a bride should do;



IL.  My ring I'll give my

My ring I'll give my lov-er, He'll give me one too.



IL. For I will be wed in church to - day, Not on - ly the gip - sy way!

IL. Come, Joz - si, Take the wed - ding vow you prom - ised

Allegro. JOZSI. me! A mar - riage?

JOZ. With can - dle, and book, and bell? It's

Moderato.

JOZ. gip - sy love that made us one, A gip - sy wed-ding I'll

Allegro. Moderato.

JOZ. have, or none! This scarlet kerchief, that is the sign, You wear it in

Allegretto moderato.

JOZ. tok - en that you are mine. Then we go on drink - ing

JOZ. till the stars shall fade - That's the on - ly way a gip - sy mar-riage is made.

Allegro.

ILONA. No! no! it cannot be! Tell me Jozsi— do

p *cres* *cen* *do*

Moderato.

JOZSI.

IL.

you love me? Do you love me only? I'm a gip-sy vag-a-bond,

f

JOZ.

Free the wide world o - ver; Hating, lov-ing, fierce and fond, Ev-er - more a rov - er! 'Tis

f

Animato.

JOZ.

Gip-sy love you asked me for, Then take it now, or leave me!

ANDOR. (*Spoken*) "That's all you'll get, my lass!"

Musical score for ANDOR. (*Spoken*) "That's all you'll get, my lass!". The score is in G major and 2/4 time. It features a vocal line with a fermata and a piano accompaniment. The piano part includes a *ff* dynamic marking and a *Moderato.* tempo instruction. The piano accompaniment consists of a treble clef staff with sixteenth-note runs and a bass clef staff with chords and a bass line.

Tempo di Valse. LADY BABBY.

Musical score for LADY BABBY. Tempo di Valse. The score is in G major and 3/4 time. It features a vocal line with the lyrics "Oh, why should you care by a wed - ding vow To" and a piano accompaniment. The piano part includes a *pp* dynamic marking. The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with chords and a bass line.

Ldy B.

Musical score for Ldy B. (Lady Babby). The score is in G major and 3/4 time. It features a vocal line with the lyrics "fet - ter a heart that is free? — You'd bet - ter be off with the" and a piano accompaniment. The piano part includes a *p* dynamic marking. The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with chords and a bass line.

Ldy B.

Musical score for Ldy B. (Lady Babby). The score is in G major and 3/4 time. It features a vocal line with the lyrics "old love now, And on with the new- that's me! — For" and a piano accompaniment. The piano part includes a *p* dynamic marking. The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with chords and a bass line.

Ldy B.

though you may swear that you won't de - sert The girl that you court - ed and

Ldy B.

kissed, ————— Yet when there's an - oth - er that wants to flirt, I

rit.

Ldy B.

know that you can - not re - sist! ————— For you may be young or

allargando. *rit.* *Valse moderato.*

allargando. *p rit.*

Ed. *

Ldy B.

old, ————— You may think your heart is cold, ————— But you'll

Ldy B.

find out all the same ——— That your heart will catch the

Ldy B.

rit.

flame! ——— Yes, a word, a kiss, a glance ——— Will re -

pp rit.

Ldy B.

-vive the old ro - mance, ——— And a mo-ment has done for you,

p animato.

Ad. *

Ldy B.

New life's be - gun for you! You're in love! ———

Ad.

ad lib.

Ldy B. — For you may be young or old, — You may think your heart is cold —

JOZ. *f ad lib.* For you may be young or old, — You may think your heart is cold —

CHO. For you may be young or old, — You may think your heart is cold —

For you may be young or old, — You may think your heart is cold —

a tempo

Ldy B. — But you'll find out all the same. — That your heart will catch the flame —

JOZ. — But you'll find out all the same. — That your heart will catch the flame —

CHO. — But you'll find out all the same. — That your heart will catch the flame —

— But you'll find out all the same. — That your heart will catch the flame —

Ldy B.
— For a word, a kiss, a glance — Will be - gin a new ro - mance — And a

JOZ.
— For a word, a kiss, a glance — Will be - gin a new ro - mance — And a

CHO.
— For a word, a kiss, a glance — Will be - gin a new ro - mance — And a

— For a word, a kiss, a glance — Will be - gin a new ro - mance — And a

Ldy B.
moment has done for you, New life's be - gun for you, You're in love! — *rit.*

JOZ.
moment has done for you, New life's be - gun for you, You're in love! — *rit.*

CHO.
moment has done for you, New life's be - gun for you, You're in love! — *rit.*

moment has done for you, New life's be - gun for you, You're in love! — *rit.*

f animato

ff rit.

Moderato.

Ldy B. You're a gip-sy vag-a-bond, Free the wide world o - ver; Hat-ing, lov-ing fierce or fond,

JOZ. I'm a gip-sy vag-a-bond, Free the wide world o - ver; Hat-ing, lov-ing fierce or fond,

CHOR. He's a gip-sy vag-a-bond, Free the wide world o - ver; Hat-ing, lov-ing fierce or fond,

He's a gip-sy vag-a-bond, Free the wide world o - ver; Hat-ing, lov-ing fierce or fond,

Moderato.

ff allarg.

Moderato.

Ldy B. Ev-er-more a ro-ver.

JOZ. Ev-er-more a ro-ver.

CHOR. Ev-er-more a ro-ver.

Ev-er-more a ro-ver.

Moderato.

ff

ILONA.
Valse moderato.

11. Was it a dream that was lur - ing me on? Now from the

Tempo rubato

p

And. **And.* **And. simile*

11. dream I a - wak - - - en; He that I lov'd with an -

11. - oth - er is gone, Leav - ing me mock'd and for - sak - -

11. - en. Love that I fol - low'd is fic - kle and vain,

mf

11.  *p* *mf*
Gone from me, lost and un - known, Nev - er to

11.  *pp*
an - swer my call - ing a - gain - I am a - lone, a -

11. *Moderato.*
- lone!
(Curtain.) *ff*

ff *fff*

END OF ACT II.

Act III.

No 19.

INTERMEZZO.

Allegretto.

Piano.

mf *p*

The first system of the musical score is for piano accompaniment. It is written in 2/4 time and consists of two staves. The tempo is marked 'Allegretto'. The first staff is in treble clef and the second in bass clef. The music begins with a dynamic marking of *mf* (mezzo-forte) and later changes to *p* (piano). The melody in the right hand features eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

The second system continues the piano accompaniment. It maintains the 2/4 time signature and the melodic patterns established in the first system. The right hand continues with eighth and sixteenth note figures, and the left hand provides harmonic support with eighth notes.

The third system of the piano accompaniment. The melodic lines in both hands continue, with the right hand featuring more complex rhythmic patterns including sixteenth notes. The left hand remains consistent with eighth-note accompaniment.

The fourth and final system of the piano accompaniment on this page. It concludes the piece with a final cadence. The right hand ends with a melodic flourish, and the left hand provides a final harmonic resolution. The piece ends with a double bar line.

First system of musical notation, featuring a treble and bass clef. The piece is in a minor key, indicated by a single flat. The tempo is marked *p* (piano). The system contains five measures of music.

Second system of musical notation, featuring a treble and bass clef. The piece is in a minor key, indicated by a single flat. The tempo is marked *p* (piano). The system contains five measures of music.

Third system of musical notation, featuring a treble and bass clef. The piece is in a minor key, indicated by a single flat. The system contains five measures of music.

Fourth system of musical notation, featuring a treble and bass clef. The piece is in a minor key, indicated by a single flat. The tempo is marked *p* (piano). The system contains five measures of music.

Fifth system of musical notation, featuring a treble and bass clef. The piece is in a minor key, indicated by a single flat. The system contains five measures of music.

Sixth system of musical notation, featuring a treble and bass clef. The piece is in a minor key, indicated by a single flat. The system contains five measures of music, ending with a double bar line.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The piece begins with a piano (*p*) dynamic marking. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation. The right hand continues its melodic development with some chromaticism. The left hand maintains the eighth-note accompaniment. A crescendo hairpin is visible, indicating a gradual increase in volume.

Third system of musical notation. The right hand has a more active role with sixteenth-note passages. The left hand's accompaniment remains consistent. A decrescendo hairpin is present, marking a decrease in volume.

Fourth system of musical notation. The piece returns to a piano (*p*) dynamic. The right hand features a melodic line with some rests, while the left hand continues with eighth-note accompaniment.

Fifth system of musical notation. The right hand has a melodic line with some chromatic movement. The left hand continues with eighth-note accompaniment. A crescendo hairpin is visible.

Sixth system of musical notation, the final system on the page. It includes dynamic markings for *rit.* (ritardando) and *f* (forte). The right hand has a melodic line with some chromaticism, and the left hand continues with eighth-note accompaniment. The system concludes with a final chord and a fermata.

Nº 20.

INTRODUCTION AND DANCE.

Tempo di Marcia.
(Curtain.)

Piano.

The musical score is written for piano in 2/4 time, marked 'Tempo di Marcia' and '(Curtain.)'. It begins with a piano (p) dynamic and a forte (f) dynamic marking. The score consists of five systems of two staves each (treble and bass clef). The music features a steady, rhythmic accompaniment in the bass and a more melodic line in the treble, with various articulations and dynamics throughout.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), and a dynamic marking of *mf*. The system contains two staves with various notes, rests, and slurs. A fermata is placed over a chord in the treble staff.

Second system of musical notation. Treble clef, key signature of two sharps. The system contains two staves with various notes, rests, and slurs. A fermata is placed over a chord in the treble staff.

Third system of musical notation. Treble clef, key signature of two sharps. The system contains two staves with various notes, rests, and slurs. A fermata is placed over a chord in the treble staff.

Fourth system of musical notation. Treble clef, key signature of two sharps. The system contains two staves with various notes, rests, and slurs.

Fifth system of musical notation. Treble clef, key signature of two sharps. The system contains two staves with various notes, rests, and slurs. A fermata is placed over a chord in the treble staff.

Sixth system of musical notation. Treble clef, key signature of two sharps. The system contains two staves with various notes, rests, and slurs. A fermata is placed over a chord in the treble staff.

Grandioso.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The tempo/mood is marked "Grandioso." and the dynamic is "ff". The system includes a large fermata over the right-hand part in the third measure.

Second system of musical notation, continuing the piece. It features a large fermata over the right-hand part in the third measure.

Third system of musical notation, continuing the piece. It features a large fermata over the right-hand part in the final measure.

Fourth system of musical notation, continuing the piece.

Fifth system of musical notation, continuing the piece. It features a large fermata over the right-hand part in the third measure.

Sixth system of musical notation, continuing the piece. It features a large fermata over the right-hand part in the final measure.

Tempo di Marcia.

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a series of chords and eighth-note patterns. The bass staff begins with a bass clef and contains a steady eighth-note accompaniment. A dynamic marking of *mf* is placed at the beginning of the first measure.

The second system continues the musical piece with two staves. The treble staff features a melodic line with eighth-note runs and rests. The bass staff maintains the eighth-note accompaniment. The key signature and time signature remain consistent with the first system.

The third system shows further development of the piece. The treble staff has more complex rhythmic patterns, including sixteenth-note runs. The bass staff continues with the eighth-note accompaniment. The overall texture is dense and rhythmic.

The fourth system includes a marking *Volo* in the treble staff, indicating a change in dynamics or articulation. The musical notation continues with two staves, showing a mix of eighth and sixteenth notes.

The fifth system features a dynamic marking of *mf* in the bass staff. The treble staff has a melodic line with some rests, while the bass staff continues with the eighth-note accompaniment. The piece is moving towards its conclusion.

The sixth and final system on the page begins with a dynamic marking of *ff* (forte) and a *rit.* (ritardando) marking. The treble staff features a melodic line with accents and a final cadence. The bass staff concludes with a few final notes. The piece ends with a double bar line.

Polka (tempo rubato)

ff

ff ff animato.

Marcia.
mf

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with eighth notes. A dynamic marking of *mf* is present in the middle of the system.

The second system begins with a section labeled "Valse." in 3/4 time. The treble staff features a melodic line with slurs and accents. The bass staff has a steady accompaniment. Dynamic markings include *rit.* (ritardando) and *ff* (fortissimo).

The third system continues the musical piece with a similar melodic and accompaniment structure. The treble staff has a more active melodic line with slurs and accents, while the bass staff maintains a consistent accompaniment.

The fourth system shows a more complex texture with many notes in both staves. The treble staff has a dense melodic line with many slurs and accents, and the bass staff has a corresponding accompaniment.

The fifth system features a dynamic marking of *f* (forte) at the beginning. The treble staff has a melodic line with slurs and accents, and the bass staff has a steady accompaniment.

The sixth system concludes the piece with a final melodic phrase in the treble staff and a corresponding accompaniment in the bass staff. The notation includes slurs and accents throughout.

First system of musical notation. Treble clef, bass clef. Dynamics include *f* and *ff*. Accents are present over many notes.

Second system of musical notation. Treble clef, bass clef. Dynamics include *ff*. Accents are present over many notes.

Third system of musical notation. Treble clef, bass clef. Dynamics include *ff*. Accents are present over many notes.

Fourth system of musical notation. Treble clef, bass clef. Dynamics include *ff*. Accents are present over many notes.

Fifth system of musical notation. Treble clef, bass clef. Dynamics include *ff*. Accents are present over many notes.

Sixth system of musical notation. Treble clef, bass clef. Dynamics include *ff*. Accents are present over many notes. The word "Presto." is written above the first measure of the treble staff.

No 21.

SONG- (Jozsi.)

"GIPSY SONG"

Moderato. (*tempo rubato*)

Jozsi.

O-ver all the earth I roam With my mu-sic on - ly;

Piano.

pp

Joz.

All a-lone, but nev - er lone - ly, Down the road I stray, Find - ing

Joz.

rest, but ne - ver home; Halt - ing some-where by the way, A night or day.

animato

J.O.Z. I'm a gip-sy va-ga-bond, Roam-ing ev-'ry-where, Seek - ing joy that lies beyond,

J.O.Z. Car - ing not for care! Like the winds, my bro - thers, I am al - ways free;

Tempo di Valse moderato.

J.O.Z. Laws were made for o - thers, Not me! So let me go

J.O.Z. As winds that blow O - ver the moun - tains you - der;

J.O.Z.

Love for a day, Then on my way Out in the world to

J.O.Z.

wan - der. I'll do as I've done; Car - ing for

J.O.Z.

none. I'll go on be - yond! Who loves me may

J.O.Z.

fol - low The Gip - sy Va - ga - bond.

The Second verse may be omitted.

Moderato.

JOZ.

When some girl that sees me pass Bec - kons with her fin - ger,

JOZ.

I can laugh and kiss and lin - ger! A - ny love I find, No - ble

JOZ.

la - dy; pea - sant lass, If she's on - ly fair and kind, I

JOZ.

do not mind! I'm a gip-sy va - ga-bond, Lov - ing a - ny-where,

J.O.Z.

When the mai-dens will be fond, What do gip-sies care?

J.O.Z.

Wed-ding vows are fet-ters, I will let them be; They are for my bet-ters, Not

rit.

Tempo di Valse-lento.

J.O.Z.

me! So on I go As winds that blow

pp

J.O.Z.

O-ver the moun-tains you - - der; Love for a day,

J.O.Z. Then on my way Out in the world to wan - -

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of four flats (B-flat, E-flat, A-flat, D-flat). The lyrics are "Then on my way Out in the world to wan - -". The piano accompaniment is written in grand staff notation (treble and bass clefs) and features a steady bass line with chords in the right hand.

J.O.Z. - der. I'll do as I've done; Car - ing for

The second system continues the vocal line and piano accompaniment. The lyrics are "- der. I'll do as I've done; Car - ing for". The piano accompaniment continues with similar harmonic support for the vocal melody.

J.O.Z. none. I'll go on be - yond! Who loves me may

The third system continues the vocal line and piano accompaniment. The lyrics are "none. I'll go on be - yond! Who loves me may". The piano accompaniment features some dynamic markings and phrasing slurs.

J.O.Z. fol - - low Her Gip - sy Va - - ga - bond! _____

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "fol - - low Her Gip - sy Va - - ga - bond! _____". The piano accompaniment ends with a *pp* (pianissimo) marking and a final chord.

No 22.

FINALE- ACT III.

Piano.

Moderato.

ILONA.

Have I awaked from dreams, from troubled dreams? And am I here a -

IL.

Allegretto.

- gain? How strange it seems!

IL.

animato

A - las! For I may pray, but all in vain,

fp animato

Valse moderato.

11. To have my yes-ter-day a - gain! ——— Was it a

pp a tempo *p*

And.

11. dream that was lur - ing me on? Now from the dream I a -

* *And.* * *simile*

11. - wak - - en, Long-ing for days that are ov - er and

11. gone, Friends I have lost and for - sak - - en!

11. I have come back to the home I have known, Now for an

11. an - swer I wait— Ah! will they send me to

11. wan - der a - lone? Is it too late, too late?

Tempo di Polka.

(Dancing music and laughter heard.)

(Dialogue)

ILONA falls into her arms.
Allegro.

Allegro.

My poor, poor child.

Musical score for the first system, featuring piano accompaniment. The score is in 3/4 time and consists of two staves. The first staff is the treble clef, and the second is the bass clef. The music begins with a forte (*ff*) dynamic, followed by a section marked *ff animato*, and concludes with a mezzo-forte (*mf*) dynamic. The piece includes several triplet figures and a final melodic phrase with accents.

Enter LADY BABBY & DRAGOTIN.

Musical score for the second system, featuring piano accompaniment. The score is in 3/4 time and consists of two staves. The first staff is the treble clef, and the second is the bass clef. The music begins with a pianissimo (*fpp*) dynamic, followed by a section marked *mf*, and concludes with a section marked *pp animato*. The piece includes several triplet figures and a final melodic phrase with accents.

(JONEL enters and stands for a minute looking at ILONA, then comes forward.)

Musical score for the third system, featuring piano accompaniment. The score is in 3/4 time and consists of two staves. The first staff is the treble clef, and the second is the bass clef. The music is marked with a dynamic of *mf* and includes several triplet figures. The section is labeled "(Dialogue)" in the first measure.

JONEL. Ilona!

Musical score for the fourth system, featuring vocal line and piano accompaniment. The score is in 3/4 time and consists of two staves. The first staff is the vocal line, and the second is the piano accompaniment. The vocal line begins with the text "JONEL. Ilona!" and includes several melodic phrases with slurs and accents. The piano accompaniment consists of rhythmic patterns and chords.

Allegro.

p

f *cresc.* *ff rit.*

VALSE.
DRAGOTIN.

DRA.

You love your old fa-ther, I know you do, And now you've a

p

LADY BABBY

DRA.

mo-ther as well _____ So you will for - give what I've done for

JONEL.

Ldy B.

you In break - ing the gip - sy spell! _____ I know you will

JO. give me your heart one day, It's writ-ten in hea-ven a - bove, Ah!

IL. *ad lib.* ne-ver a - gain will I long to stray A-way from the home of my love!

IL. *a tempo* — For you may be young or old, You may think your heart is

PRINCIPALS. For you may be young or old, You may think your heart is

CHO. *f* For you may be young or old, You may think your heart is

For you may be young or old, You may think your heart is

f a tempo

IL. cold, But you'll find out all the same That your heart will

PRIN. cold, But you'll find out all the same That your heart will

CHO. cold, But you'll find out all the same That your heart will

cold, But you'll find out all the same That your heart will

IL. catch the flame Yes, a word, a kiss, a glance Will re -

PRIN. catch the flame Yes, a word, a kiss, a glance Will re -

CHO. catch the flame Yes, a word, a kiss, a glance Will re -

catch the flame Yes, a word, a kiss, a glance Will re -

IL.
-vive the old ro - mance, And a mo - ment has done for you New life's be -

PRIN.
-vive the old ro - mance, And a mo - ment has done for you New life's be -

CHO.
-vive the old ro - mance, And a mo - ment has done for you New life's be -

-vive the old ro - mance, And a mo - ment has done for you New life's be -

Moderato.

IL.
-gun for you! You're in love!

PRIN.
-gun for you! You're in love!

CHO.
-gun for you! You're in love!

-gun for you! You're in love!

ff Moderato. *Curtain.*

SONG--(Dragotin) & CHORUS OF MEN.

"HOME AGAIN!"

Words by
ADRIAN ROSS.

Music by
LIONEL MONCKTON.

Allegro moderato.

Dragotin.

Piano.

f

Detailed description: This block contains the introductory musical notation. The top staff is for the Dragotin (soloist) in treble clef, 3/4 time, with a key signature of one sharp (F#). It begins with a repeat sign and a fermata. The bottom two staves are for the Piano accompaniment, also in treble and bass clefs, 3/4 time, with the same key signature. The piano part starts with a forte (*f*) dynamic and features a rhythmic accompaniment of chords and moving lines.

DRA.

1. I've wan-der'd all night in the dan-ger-ous lands, In-fest-ed by
 2. I trust that my clothes are not hope-less-ly torn I have-n't much

p

Detailed description: This block contains the first vocal line for the Dragotin. The top staff is a single treble clef line with the lyrics. Below it are two staves for the piano accompaniment in treble and bass clefs. The piano part is marked with a piano (*p*) dynamic and provides a steady accompaniment for the vocal line.

DRA.

crim-son Hun-ga-ri-an bands: I've bare-ly pre-serv'd re-pu-ta-tion and life From
 else that is fit to be worn: I or-der'd some trou-sers from Lon-don this spring: The

Detailed description: This block contains the second vocal line for the Dragotin. The top staff is a single treble clef line with the lyrics. Below it are two staves for the piano accompaniment in treble and bass clefs, continuing the accompaniment from the previous section.

DRA.

la - dies who spoon with the help of a knife And now I've re -
tai - lers had struck and I have - n't a thing! And now though the

DRA.

-turn'd from my pe - ril - ous path Sad - ly in need of a
strike has been o - ver for weeks When will they send me my

REFRAIN.

DRA.

bath! _____ Home a - gain, home a - gain,
breeks? _____ Home a - gain, home a - gain,

DRA.

Wea - ry and shab - by and sore: _____ I am liv - ing in hope Of a
They should have sent them be - fore: _____ And I fear I'm not built To look

DRA.

rub with the soap, Now I'm home once more!
well in a kilt For I need much more!

MEN.

Home a - gain, home a - gain - Wea - ry and
Home a - gain, home a - gain They should have

MEN. DRAGOTIN.

shab - by and sore - You can turn on the hose From my
sent them be - fore: I've a coat and a vest But I

DRA. DRAG. & MEN.

top to my toes Now {I'm} home once more.
wish that the rest Would come home once more.

DRAGOTIN.

3. In Eng - land the Chan - cel - lor works night and day In -
 4. In Lon - don you see, as I hear for a faet, A

DRA. - vent - ing new tax - es for peo - ple to pay! He's real - ly so kind that I'm
 prac - ti - cal joke called the New Shop Hours Act, And when you go out to buy

DRA. sor - ry to hear He's on - ly a pal - try five thou - sand a year! Al -
 some - thing you need, You find it is ve - ry a - mus - ing in - deed! On

DRA.

- though he has proved in a way that is fine, Two-pence and two-pence make
e - ve - ry shop is this choice bit of fun "Clos - ing, by or - der, at

DRA.

REFRAIN.

nine. _____ Home a - gain, home a - gain!
one!" _____ Home a - gain, home a - gain!

DRA.

Send him a - way, we im - plore _____ He can tell fai - ry tales To the
Sad - ly you turn from the door _____ I have heard there are streets Where you

DRA.

chil - dren in Wales, When he's home once more! _____
may get some sweets But you can't buy more! _____

MEN.

Home a - gain, home a - gain Send him a - way, we im -
 Home a - gain, home a - gain Sad - ly you turn from the

DRAGOTIN.

DRAG. & MEN.

- plore! He can help his own cook To stick stamps in a book- When he's
 door, Then you say with a wink, "That's Free Trade, I don't think!" And go

home once more!
 home once more!

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